

# THE MUSICAL TIMES

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Marian (Soprano)... } The Betrothed of Robin Hood.  
Little John (Bass)... } First Lieutenant.  
Will Scarlett (Baritone)... } Second Lieutenant.  
Friar Tuck (Bass)... } Chaplain to the Foresters.  
Much, (the Miller's Son (Tenor) } Chief Ranger.  
Holy Palmer (Bass)... }  
Sheriff of Nottingham (Bass) }  
Chorus of Forest Maidens, Foresters, Soldiers, &c.

## ACT I.

Scene.—Sherwood Forest. The House of the Outlaws.—The Chase. Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beauteous forests." Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental. Horns. Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

## ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria." Scene II.—May-day Festivities.—The Trysting Tree. Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental. Morris Dance. Chorus, "We'll dance, we'll sing."

## ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett. Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

Scene II.—A Dungeon in Nottingham Castle. The Shriving of Will Scarlett. Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Misereere Domine." Dead March.

Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men. Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down."

Scene IV.—Sherwood Forest.—The Trysting Tree. Finale, Galopade, "We'll trip it merrily o'er the lea."

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# THE MUSICAL TIMES, 2nd Singing Class Circular.

OCTOBER 1, 1870.

## THE BIRMINGHAM MUSICAL FESTIVAL.

BY HENRY C. LUNN.

ONCE more has the Birmingham triennial gathering nobly sustained its character, and those who have so ably and zealously toiled in the organization of this grand undertaking have indeed a right to be proud of the result of their labours. For the success of this Festival is twofold: the history of its many meetings—dating back even as far as 1768—records equal benefit to Art and Charity; and it must indeed be a satisfaction to all engaged in so laudable an object to reflect that, whilst accumulating a fund for the assistance of one of the most deserving institutions in existence, they are at the same time enriching the world of music by the presentation of enduring works which, but for such an incentive to exertion, might never have been created.

The thirtieth celebration of these meetings commenced, before a crowded audience, at the Town Hall, on Tuesday, the 30th of August, when, after the National Anthem had been given, according to custom, Mendelssohn's Oratorio, "Elijah," was performed, the execution of this great work, especially in the choral department, being unquestionably one of the finest ever heard, even in Birmingham, where, as might be expected, since its production in 1846, it has been so cherished and venerated that we verily believe it could be sung by many of the chorists almost by heart. To say nothing of that mere precision which may be gained by repeated rehearsals, with an intelligent conductor and a willing choir, we have here a sublimity of expression and an unity of feeling in the subdued phrases for the separate divisions of the choral body which cannot be described by the conventional terms "light and shade," and has assuredly never yet been fully attained by any other choir with which we are acquainted. In the plaintive opening chorus, the overpowering grand climax of the first part, "Thanks be to God," the Baal choruses, "He watching over Israel," and the finely descriptive chorus, "Behold God the Lord passed by," all the qualities we have mentioned were especially observable; and although the unerring precision of Sir Michael Costa's baton would perhaps have ensured accuracy, even from an inferior choir, a large amount of credit for so perfect a rendering must be given not only to the local conductors, Messrs. Stockley and Sutton, but to the members of the choral body themselves. The Soprano music in the first part was sung by Madame Lemmens-Sherrington, and in the second by Madlle. Tietjens, both vocalists being so well known in these parts as to require no comment on their exertions. Madame Patey was, as usual, thoroughly satisfactory in the whole of the music allotted to her; but as the second part was given to Madlle. Drasil, "O rest in the Lord," scarcely had so good a rendering as at Hereford, where Madame Patey created in this beautiful air one of the greatest effects of the morning. In the music of *Jezebel*, however, Madlle. Drasil was excellent, the whole of the fine declamatory parts being given with a dramatic power which cannot be too highly commended. Mr. Vernon

Rigby in the tenor music of the first part, and especially in the air "If with all your hearts," was highly successful; and Mr. Sims Reeves gave the air "Then shall the righteous" and the expressive Recitatives in the second part with his usual truthful and tender expression. Mr. Santley sang the music of the Prophet with much more animation and dramatic feeling than at Hereford, giving indeed a fine rendering of the exacting air, "Is not His word like a fire," and also of the Recitative and air, "It is enough." If Mr. Santley would always sing like this, and resolve never to alter the composer's text in order to display a fine upper note on his voice, he would be the actual ideal of Mendelssohn's "Elijah." We must not omit to say that Mrs. Sutton, Messrs. R. Mason, W. T. Briggs and Smythson, lent most efficient aid in some of the concerted music.

The first part of the evening concert was appropriated to Mr. J. F. Barnett's Cantata "Paradise and the Peri," a work especially written for the occasion, and respecting which curiosity was much raised, in consequence of the success the composer's "Ancient Mariner" had achieved at the last Festival. From Coleridge to Tom Moore seems scarcely a step in advance; but Mr. Barnett has in the "Ancient Mariner" shown so decided an intention to adapt his notes to the words he has to compose, rather than to attempt musically to illustrate the subtle meaning of the poem, that we can scarcely perhaps closely criticise his choice of subject in either instance, his aim evidently being to court the good opinion of the majority by showing a facility in tuneful writing and a command over the resources of voices and instruments which can scarcely fail to ensure popularity. There can be little doubt that the attempt in "Paradise and the Peri," to work your way through such uninteresting Recitatives as must inevitably occur between the principal pieces when so much of the poem is retained, is a task which calls rather for industry and perseverance in a composer, than genius; and although, as we have already indicated, the appropriate setting of the words, rather than the musical colouring of the ideas, has been apparently the object of Mr. Barnett throughout his new work, we cannot but think that the excision of many of these Recitatives—cleverly as they are written—would materially enhance the success of the composition. But, although having no fault to find with the composer for his selection of a theme—in consideration of the modest appeal he makes to our musical judgment—we cannot acquit him of a similar want of ambition in choosing a poem which has already been set by Schumann, and the principal points of which have been depicted in one of his most beautiful descriptive pieces by Professor Sterndale Bennett. Here the innate consciousness of superiority can alone be pleaded in justification of such a step; and the composer, therefore, must blame no one if this avowed estimate of his own powers should prompt critics to judge his work by a higher standard than they might otherwise have done.

The Cantata opens with an instrumental Introduction, commencing with a simple melody in G minor, and succeeded by a *legato* movement in the tonic major, effectively preparing the listener for the character of the music which follows. In the first chorus there is much elegance, both in the subject and the instrumentation; but the Soprano solo



"Though sunny the Lake," is scarcely sufficiently attractive in melody, the rising to the octave between the last two syllables of the unvocal word "Sing-su-Hay," and the falling sevenths which follow, being by no means expressive of the feeling of the words. The contralto air, "One hope is thine," which succeeds the chorus "Go wing thy flight," is one of the best songs in the work. In this the composer has most sympathetically caught the spirit of the poetry, and the result is a really beautiful composition, which deserves to become popular apart from the Cantata. The tenor air, "Oh! if there be on this earthly sphere," may be also mentioned as a good example of unpretentious melodious writing, and so excellently was it sung by Mr. Vernon Rigby, that an irresistible encore followed. The best Soprano solo is undoubtedly "Sleep, said the Peri." This commences with an expressive *Andante* in F minor, succeeded by a melodious movement *più moto*, in the major, with a graceful semiquaver accompaniment. The air was given by Madlle. Tietjens with that care and earnestness which fully attested her desire to promote, by every means in her power, the success of the young composer's work. We must also mention a well-written bass solo, "Blest tears," capably sung by Signor Foli, and applauded sufficiently to warrant its repetition. A more solid encore was awarded to an unaccompanied Quartett, "She wept;" and a clever Duet, "Oh! let me only breathe," for Soprano and Tenor, was warmly and deservedly applauded. An eight-part chorus, "And now behold," shows Mr. Barnett's powers at their best. In this we have vigorous writing, which amply proves that the composer thoroughly understands how to combine both voices and instruments with the utmost effect. The final Chorus, too, with the Soprano solo soaring above the choral parts, forms a brilliant climax, the effect being much aided by the very clever instrumentation with which it is accompanied. The superior claim of these choral pieces demands the first attention in any analysis of the work; but amongst the more quiet choruses we must especially mention "Her first fond hope," "But see who yonder comes," (for female voices,) and "But morn is blushing," the last-named having some very effective orchestral writing. We have already spoken of the excellent singing of Madlle. Tietjens, Mr. Vernon Rigby and Signor Foli, and have only to add that the Contralto part was sustained with her accustomed success by Madame Patey. The chorus was thoroughly efficient; and Mr. Barnett, who conducted his Cantata, was enthusiastically welcomed on his appearance in the orchestra, much applauded during the progress of the work, and after an additional demonstration at its conclusion, was recalled for fresh congratulations. To gauge the true value of such a success requires a well-balanced mind and an innate power of rigid self-criticism which can be in no manner influenced by mere audible demonstrations of approval. For the possession of such a power let all real artists pray.

The second part of this concert, the vocal portion of which was supported by all the principal singers, need not detain us long. We cannot, however, dismiss the excellent performance of Mendelssohn's Pianoforte Concerto, in G minor, by Madame Arabella Goddard, without the warmest expression of admiration; and the fine rendering of the Overture

to "Der Freischütz" by the orchestra, must also be mentioned as a striking feature of the evening's selection.

Wednesday morning was devoted to the performance of Sir Michael Costa's Oratorio "Naaman," the principal parts being sustained by Madame Lemmens-Sherrington, Miss Edith Wynne, Madame Patey, Madlle. Drasdil, Mr. Sims Reeves, Mr. Cummings, and Mr. Santley. All the solos were most effectively given, Mr. Sims Reeves especially throwing his best energy into the impassioned portions of the music, and singing the more subdued parts, particularly the solo, "Invoking death," with a pathetic eloquence peculiarly his own. Miss Edith Wynne, who sang the music of *Adah*, had a difficult task before her, for the Oratorio had never been done at Birmingham since it was originally produced at the Festival of 1864, when Adelina Patti created such an effect in the part. Miss Wynne, however, did not in the least degree lose by comparison—and, indeed, no comparison was at all justifiable, for this thoroughly earnest and conscientious young vocalist so completely took her own view of the music, and invested every phrase with such deep meaning that the listeners were delighted, and would certainly have audibly expressed their desire for a repetition of the beautiful Prayer, "Maker of every star," had they not been restrained by the presence of the President, who at these meetings, strangely enough, holds the exclusive power of demanding encores in his own hands. Madame Patey must be congratulated, too, on her success in the air "I dreamt I was in Heaven"—especially as many of the audience recollected Madame Dolby's fine rendering of this song on the production of the work—and Madlle. Drasdil and Mr. Cummings also highly distinguished themselves in the whole of the music allotted to them, the last-named artist, especially, singing Naaman's solo, "Blessed be the Lord God," with fine declamatory power. The choruses were mostly given with that precision and energy to which we are accustomed at these Festivals; but some, even of the best, suffered, as it appeared to us, from want of rehearsal with the band. The organ, too, was somewhat at variance with the pitch of the instruments; and became positively refractory at the conclusion of the *Chorale*, "When famine over Israel prevailed." Encores were awarded to the trio, "Haste to Samaria;" and the chorus, "God, who cannot be unjust," these of course, as we have already mentioned, being selected by the President for this honour. Sir Michael Costa, who conducted his own Oratorio, was overwhelmed with applause at the conclusion of the performance, and retired evidently gratified, both with the execution of his work and the enthusiasm of his reception.

The miscellaneous concert in the evening commenced with another new work—an "Ode to Shakespeare," the words by Henry Toole, and the music by Professor Stewart, Mus. Doc., of Dublin. The dull respectability of this composition was as painful to listen to as the carefully correct essay of a schoolmaster is to read. There was nothing to offend—nothing to please: three or four consecutive fifths would have produced a real sensation, and a few chords of "the future" might have stimulated some hearers to determine their roots; but Professor Stewart invited no such criticism, and was evidently content if he retired from the Hall without a stain upon his musical character. The work consists of a



mild orchestral prelude and six vocal pieces, all of which are written well for the voices, and scored with a good knowledge of the orchestra, although in many parts the singers had but little chance of making themselves heard against the powerful instrumentation which accompanied them. Madame Sherrington, Madlle. Drasdil, Mr. Vernon Rigby, and Signor Foli, exerted themselves to the utmost in the solos, and the chorus was fairly efficient throughout. The Ode was conducted by the composer, who received a most enthusiastic greeting (a custom which, so indiscriminately applied, may shortly cease to be considered a compliment) and Professor Stewart quitted the orchestra, leaving those coldly critical persons who were not carried away by the excitement of the moment, to wonder, in the first place, why the work which they had just listened to was called an "Ode to Shakespeare," and, in the second place, how it came to be performed at a Birmingham Festival. After a few vocal pieces—amongst the most prominent of which "O luce di quest'anima," brilliantly vocalised by Madlle. Ilma de Murska, may be mentioned—Mr. A. S. Sullivan's Overture, composed, like all the new works, for the Festival, and entitled "Ouverture di Ballo," was performed, under the conductorship of the composer. As its title implies, it is light, and suggestive rather of the Ball-room than the Concert-room. But Mr. Sullivan's themes are so melodious and instinct with refined feeling, his instrumentation so graceful and ingenious, and his treatment of the subjects so thoroughly musician-like, that his composition appeals as much to the educated as to the uneducated ear, and the applause which it received was general and spontaneous. It may be a question whether, if Mr. Sullivan could not be requested to furnish a higher class of work, he should not have been passed over altogether until a more fitting opportunity presented itself; but, having received the commission, we are glad to find that the composer, relying upon his already well-earned reputation, not only accepted it, but brought his best powers to bear upon the execution of the task. The second part of the concert consisted of an interesting selection from the works of Beethoven, in which, to the astonishment of all, Madlle. Ilma de Murska was cast for the *Scena* "Ah! perfido," which however she sang very much better than could have been expected. We think it a great pity that the whole of the pieces from "Fidelio," concluding with the matchless *Finale*, were not placed together, as some kind of continuity would then have been established in a programme which had the effect of having been thrown together by accident. Amongst the vocal successes we must mention Madlle. Tietjens's "Qual furor," Mr. Sims Reeves's "Adelaide" (with Madame Arabella Goddard's pianoforte accompaniment) and Madlle. Drasdil's "In questa tomba." The great composer's pianoforte music was worthily represented by the "Emperor" Concerto, in E flat, (played with her accustomed brilliancy by Madame Arabella Goddard,) and the Overture to "Egmont," magnificently performed by the band, was encored.

The "Messiah," on Thursday morning, proved such an extraordinary attraction that every seat in the hall—the price of each being one guinea—was filled, and we were assured, on good authority, that there were three or four hundred disappointed applicants for places, on the same terms. The Oratorio was excellently performed, the solo parts being sung

in their usually efficient manner by Madlle. Tietjens, Madame Sherrington, Madame Patey, Madlle. Drasdil, Mr. Cummings, Mr. Sims Reeves, Mr. Santley, and Signor Foli, and the choruses throughout being rendered with that resonance of tone and variety of expression upon which we have before commented in the execution of the choral parts of "Elijah." We regret that Sir Michael Costa should still adhere to his plan of making the choir sing the opening portion of the Chorus, "For unto us a child is born," *piano*, reserving the full power of the voices for the word "Wonderful!" In the first place, there is no warrant for this in the score, and certainly there can be none in the words, for assuredly a number of people would never whisper to each other that a child is born, and then shout out his name at the top of their voices. On the present occasion not only the feeling, but the execution, of the chorus was somewhat marred; for, in the attempt to subdue the tone, the pitch became so flat as to be painfully felt by sensitive listeners.

The great event at the evening concert was the production of Dr. Hiller's Cantata "Nala and Damayanti." The antecedents of the great German composer are too well known to all musical persons to need recapitulation here; and, whilst giving the Birmingham Festival Committee the utmost credit for selecting so eminent an artist to supply them with a new composition, it becomes an additional pleasure to record that their choice has been amply justified by the result. Dr. Hiller evidently believes that a Dramatic Cantata should be planned with the same mature thought as an Opera; and in "Nala and Damayanti," therefore, he knew that he was presenting us with a composition which must stand or fall by its own merits, as an entire work, without the possibility of clinging to a detached Song, Duet, or Trio, to save it from sinking. This, we are aware, is not the popular method of composition, but it is the true one; and as a real artist works more for truth than popularity, we have a right to judge his productions by their intrinsic value, and not by their marketable worth. A review of this Cantata in our last number will absolve us from the necessity of criticising the various pieces in detail; but as so many new beauties are revealed in the fanciful and varied instrumentation with which the vocal parts are coloured, something must be said, after a hearing of the work, in addition to what has been already advanced. In the Introduction, the *Allegro*, with its series of graceful shakes for the violin, is most exquisitely scored; and the charm of the following Chorus, for female voices, can be but imperfectly realised with only the pianoforte accompaniment, the masterly sprinkling of the instruments giving a vitality to the movement which renders it certainly, in performance, one of the most attractive, quiet choral pieces in the work. The highly dramatic scene between *Damayanti* and her maidens contains also some striking orchestral effects; and the accompaniment to the beautiful love-song for *Damayanti*, in A minor, is a model of quiet, but rich, instrumentation. In the grand Chorus, "Hail, fearful King," the orchestra is bold, without being unduly noisy; and, indeed, the effect of this Chorus, with all the magnificent resources of the Birmingham vocalists and instrumentalists, was extremely fine. The melodious and expressive March, too, is instrumented with much skill; and the agitated triplet passage, which immediately follows, first heard as a

short orchestral movement, is carried with good effect through a portion of the tenor solo, "Oh peace divine." Mention must also be made of the manner in which the orchestra introduces and accompanies the dramatic solo for *Damayanti*, "A tremor thro' the air is stealing;" and the love-duet which succeeds this derives much of its beauty from the masterly treatment of the instrumentation. The *Finale*, which is commenced by a bold orchestral prelude, may be also cited as an excellent instance of the power of the composer over all the modern resources of instrumentation, the combinations throughout this movement, indeed, showing not only the result of earnest study, but of long practical experience. No praise can be too great for Miss Edith Wynne, who, in the character of *Damayanti*, gave the whole of the trying music with an accuracy of intonation, a refinement of expression, and a dramatic power which charmed every hearer, and so delighted the composer, who conducted his work, that, as if to show how much his success depended upon this clever vocalist, he led her forward, to share the applause which awaited him at the conclusion of the performance. Mr. Cummings is also entitled to the utmost praise for the manner in which he sang the tenor part, more especially as much of the music is by no means graciously written for the voice; and Mr. Santley (who had not a very arduous part) was as thoroughly efficient as the composer could desire, his voice and style telling with powerful effect in the grand dramatic Duet with *Damayanti*, commencing with the choral movement, "Pow'r's above." The chorus in some parts betrayed unmistakable signs of the want of sufficient rehearsals; but much of the choral music is extremely difficult, and great credit is therefore due to all concerned for the hearty will with which they worked to earn a warm reception for a composition which, as musicians, they must have felt deserved their best attention. In every respect "*Nala and Damayanti*" was a decided success, and one which we are convinced will be materially strengthened by repeated hearings. Only a few words are necessary on the second part of the evening concert, which, however, contained some highly attractive pieces, foremost amongst which we must place the Overture to "*William Tell*," which was not only a fine performance, but the *finest* performance we have ever heard of this grand orchestral prelude. So overwhelming, indeed, was its effect upon the audience that it was encored with acclamations; and most persons were disappointed that the *Allegro* only was repeated, if only because it deprived them of again hearing the exquisite violoncello playing of Mr. Edward Howell in the opening movement. Amongst the instrumental features, too, we must mention the very fine rendering of Beethoven's Sonata in F, for Pianoforte and Violin, by Madame Arabella Goddard and M. Sainton, which was warmly and most deservedly applauded. The most successful of the vocal performances were "*En vain j'espere*," by Madame Lemmens-Sherrington, the "*Carneval de Venise*"—brilliantly sung by Madlle. Ilma de Murska, and repeated, we presume, in consequence of its enthusiastic reception at the first evening concert—Blumenthal's "*Requital*"—excellently rendered by Mr. Sims Reeves—and Sir Michael Costa's effective Trio, "*Vanne a colei*"—given with so much energy by Madlle. Tietjens, Mr. Sims Reeves, and Mr. Vernon Rigby as to elicit a decisive encore. All the vocal pieces not scored for the orchestra at these concerts were efficiently accompanied

on the Pianoforte; but it had a strange effect to see Mr. Benedict, Signor Randegger, Mr. Sullivan, and even another accompanist, to us, at least, a stranger, come in to perform this responsible duty, as if by accident. Surely at a great Festival like this, where everything is usually so excellently organised, an artist should be definitely appointed for this office, as at the London concerts, and his name printed in the programme.

It was natural that the performance on Friday morning should attract a large audience; for "*St. Peter*," an Oratorio written expressly for the Festival by Jules Benedict, was produced; and the career of its composer in this country has been of a nature to ensure the utmost amount of interest in a work which has a right to be regarded as containing his maturest thoughts. It is well known that "*St. Peter*" is a subject which Mendelssohn once conceived the idea of taking for an Oratorio; and in one of his letters to Pastor Schubring he discusses the matter, and expresses his doubt whether the character of *St. Peter* could be made of sufficient importance for a sacred work of this character, as where our Lord appears. He must of necessity, he says, "lay claim to the chief interest." The libretto supplied to Mr. Benedict rather ignores, than answers, this question; and as the design of the author of the text is expressed in a brief preface which accompanied the book of words, we quote it, in explanation. "The subject of *St. Peter* might be treated in various ways for the purpose of Oratorio. Within ordinary limits, however, could all the important events of the Apostle's life, and all the significance of his character and position, be illustrated. The aim of the present work is very simple. It affects neither to show, exclusively as such, Peter the Disciple nor Peter the Apostle; its object, moreover, is not to treat the chief personage concerned in any symbolical or representative capacity. What has been attempted is merely the illustration of a few of those occurrences in *St. Peter's* life which most invite musical treatment, and at the same time exhibit the Galilean fisherman as an object of the Divine regard which so pre-eminently distinguished him." After all, we question whether this is not the right view of the subject. It is always a difficult matter to create dramatic interest where there is no dramatic action; and although it is the custom to believe that a sacred work must necessarily derive much of its effect from the sympathy of the audience with the story which it illustrates, it becomes a great doubt whether any of the hearers ever do more than listen to the music, apart from the character of the person who utters it. In confirmation of this, let us mention that "*Elijah*," the most dramatic of all Oratorios, is invariably performed with such an utter disregard for the individuality of the characters in the work that Angel and *Jezabel* are sung by one vocalist, the Widow and the Boy by another; and, even if the part of the Prophet himself were divided between two equally efficient baritones, we question whether any objection would be raised.

Were we merely to record the unqualified success of "*St. Peter*," we should announce what everybody acquainted with its composer's powers must have fully anticipated; but when, independently of its enthusiastic reception, we express our confident opinion that a production of sterling worth has been added to the treasures of sacred art, it becomes a matter of congratulation for the public as well as the composer; and to the spirited Directors of the

Birmingham Festival do we once more acknowledge a debt of gratitude. Our reviewing columns can alone do justice to the many merits of this elaborate work; and we must here, therefore, content ourselves with noticing some of its most prominent points. The inventive power, contrapuntal knowledge and dramatic feeling shown in the choruses render it exceedingly difficult to select any for especial comment; but amongst those which were the most effective with the majority of the audience were "They that go down to the sea in ships"—commencing with a most melodious subject, and containing an unexpected and beautiful enharmonic modulation, the accompaniments throughout being appropriate and masterly in the extreme—"The Lord be a lamp"—one of the most lovely choruses of Benediction in the whole range of choral writing, (repeated, by desire of the President)—"The deep uttereth his voice"—through which the representation of the storm runs wildly on in terrific grandeur—the chorus for male voices, "It is a spirit," the beautiful chorus, "How art thou fallen," the very cleverly-wrought combined chorus of disciples and Jews, "He is like a lamb," and the melodious angelic chorus, "Fear thou not." From the more elaborate choral pieces we must select for the highest praise the grand fugal chorus, "Praise ye the Lord." The subject of this is bold and well marked, and the contrapuntal treatment throughout shows that the composer is well conversant with the severest form of classical writing, and able to apply this knowledge when necessary. An eight-part chorus, "He will swallow up death," must also be warmly commended; and the final chorus, "Sing unto the Lord," is in every respect a noble specimen of massive choral writing. It must be mentioned that an unpretentious Quartett, "O come let us sing," was re-demanded, although had the united voice of the audience been allowed to prevail, it would perhaps rather have declared in favour of the repetition of many pieces which were necessarily passed over in silence. The Soprano solos are the most attractive in the work, the gracefully melodious song, "I mourn as a dove," producing so evident a sensation in the room that, had not the President given the signal for an encore, we believe that the delighted auditors would, in this instance, have taken the matter into their own hands; and the florid *bravura* air, "Gird up thy loins" (both pieces sung to perfection by Madlle. Tietjens), being received with a flutter of excitement which very nearly developed into a burst of applause. The Contralto solo, "O thou afflicted," and the Tenor airs, "O House of Jacob," and "The Lord is very pitiful," are full of deep pathetic feeling, and in perfect sympathy with the words. Of the solos given to St. Peter, unquestionably the finest is "O that my head were waters," the pathos of which was exquisitely rendered by Mr. Santley; and in the three other airs allotted to him, especially "How great, O Lord," he sang with a devotional expression which could not fail to make itself felt by every hearer. The utmost praise must be awarded to Madame Patey for her excellent singing of the Contralto music; and Mr. Sims Reeves contributed much to the success of the work by his refined and intelligent reading of the Tenor solos, all of which were admirably suited for the display of his best qualities. The services of Mr. Cummings were also of much value; and a good word must be given to Mrs. Sutton for her singing in some of the subordinate parts. The choruses were, with few exceptions,

given with a brightness and precision which proved that much must have been effected by local training; the fugal points, more particularly, being attacked with marvellous accuracy and power. Of the orchestra (which throughout the Festival had shown no symptom either of fatigue or carelessness, even in the accompaniments to the most trifling songs) it would be impossible to speak too highly. The beauty of tone proceeding from every department of this unrivalled body of performers, and the extraordinary unanimity, not only in execution but in feeling, of the stringed instruments—especially noticeable in the impetuous passages accompanying the chorus "Thanks be to God," in "Elijah," many portions of "St. Peter," and, at the secular concert, in the overture to "William Tell"—can only, we believe, be fully appreciated in the Town Hall at Birmingham, the acoustical qualities of which cannot be matched by any concert-room we have ever visited.

The effect of "St. Peter" upon the audience was unmistakably shown at the conclusion of the performance. The room rang with applause which, after being allowed occasionally to subside, was again and again renewed; whilst the waving of handkerchiefs amongst the choral body in the orchestra, and the audible marks of approbation from the band, proved how warmly those who had helped Mr. Benedict to his great success congratulated him upon the triumphant result of their exertions.

Mozart's "Requiem," although ever-welcome to musicians, was certainly not required in a morning's performance which had already extended beyond the usual hour for concluding. The work was, however, given without any sign of weariness by either band, chorus, or principal vocalists. The solo parts were taken by Madlles. Ilma de Murska and Drasdil, Mr. Vernon Rigby and Signor Foli. Why Madlle. de Murska should have been selected to sing the music of the "Requiem" is beyond our comprehension. Her appealing looks to Sir Michael Costa evidently proved that her position there was not the result of her own choice; but the conductor kindly helped her out of her difficulties with his usual tact, and at all events she did her best.

The performance of Handel's Oratorio "Samson," on Friday evening, was a worthy termination to this memorable Festival. The principal vocalists were Madlle. Tietjens, Madame Patey, Mr. Sims Reeves, Mr. Cummings, Mr. Santley, and Signor Foli. A great effect was created by Madlle. Tietjens in "Let the bright Seraphim" (with the matchless trumpet *obbligato* of Mr. T. Harper), and, late as it occurred in the evening, the audience insisted upon its repetition. Madame Patey's rendering of the air, "Return, O God of Hosts," was also a decided feature; and we need only say that Mr. Sims Reeves's "Total eclipse" was given with his accustomed pathos and eloquence. Sir Michael Costa's additional accompaniments somewhat overweighted the choir in parts; but, on the whole, the grand choruses in this work produced a profound impression, especially "Fix'd in his everlasting seat," which was magnificently sung throughout. The National Anthem concluded the performance; and then Sir Michael Costa (whose conducting throughout the week was a marvel of decision and intelligence, and whose influence on the success of the Festival can scarcely be over-estimated), was greeted alike by audience and executants with the warmest applause. Those composers who had contributed new works were



then called for—a compliment which some who were in the room acknowledged—a lingering look was cast by many upon the magnificent body of chorists and instrumentalists which for three years would be scattered far and wide, and the Festival of 1870 was over.

In looking back upon the events of this grand musical demonstration, and recalling to mind the nature of the performances, morning and evening for four days, we cannot but be struck, not only with the vast amount of talent displayed, but with the extraordinary power of endurance exhibited by all engaged; and if we venture to suggest that the production of five new compositions at one Festival (three, at least, of the most exacting kind), is more than ought to be attempted, it is only because we feel that the zeal and labour, even of such indefatigable executants, cannot produce an equally satisfactory rendering of each work within the time at their disposal. We know that Birmingham has to maintain its reputation for the production of unknown compositions, but it has also to support its name for the perfection of their interpretation; and we should be sorry if a praiseworthy desire to give an impetus to musical composition should in the slightest degree interfere with that executive accuracy for which these Festivals have been so long and so deservedly celebrated.

This question, on a future occasion, might perhaps be worthy of consideration. Meanwhile, to all we have to offer our hearty congratulations, not only on the artistic, but on the pecuniary success of the meeting: for we understand that the gross amount realised was £14,130 19s. 3d. a larger sum than has been taken at any former Festival. Our farewell cannot, however, be finally pronounced until we have tendered our sincere thanks to those stewards with whom we were immediately brought into communication, and whose kind and courteous attention on all occasions proved that a necessarily irksome duty could be discharged with that innate good taste and gentlemanly consideration which cannot fail to be duly estimated and appreciated.

We understand that Her Majesty the Queen has been graciously pleased to accept the dedication of Mr. Benedict's Oratorio "St. Peter," which produced so great an impression at the Birmingham Musical Festival.

THE Parish Church of St. Leonard's, Shore-ditch, having recently undergone extensive alterations and been beautifully decorated, in accordance with the designs of the architect, W. Butterfield, Esq., was reopened for Divine Service on Wednesday, the 24th ult., with full Choral Service—morning and evening. The sermon was preached in the morning by the Rev. John Ross, M.A. of St. Mary's, Haggerston, and in the evening by the Rev. J. N. Staley, D.D., Lord Bishop of Honolulu. The services being intoned by the Rev. Mr. Trigg. The Choral portion of the Service was rendered additionally effective in consequence of the organ having also undergone several important alterations and enlargements at the hands of Messrs. Speechly and Ingram, St. Pancras, the improvements having been carried out in a highly satisfactory manner. The Choir on this occasion was augmented by that of St. James's, Curtain Road. Mr. Simpson (Organist of the Church) presided at the organ with his usual ability.

MR. E. Griffiths, the late Organist of St. George's, Bickley Park, Kent, has recently been presented with a testimonial in the shape of a purse containing

£144 10s. as a mark of the respect in which he was held by the congregation.

THE prospectus of the Brixton Choral Society for the coming season proves that its spirited conductor, Mr. W. Lemare, intends to spare no amount of exertion in promoting the success of the Association. The season, commencing this month, is to be extended from six to twelve months, the subscription to remain at half-a-guinea, as before. The programme of works to be performed includes Mr. Joseph Barnby's "Rebekah," Mr. J. F. Barnett's "Paradise and the Peri," Mr. Benedict's "Richard Cœur de Lion," and Professor Bennett's "May Queen." So much enterprise deserves a hearty recognition from all who desire to promote the healthy progress of music.

It gives us great pleasure to record that the very important services rendered by that estimable artist Mr. W. H. Cummings at the Birmingham Festival have been acknowledged by the gift of a gold chain and appendages, presented to him, in the name of the Committee, by the Secretary, Mr. Peyton.

THE Monthly Term Meeting of the Members of the College of Musicians, Shaftesbury Hall, City, was held on Thursday, the 1st ult. Two papers were read—the first on "The necessity of a National College of Musicians," by Mr. J. J. Haite, and the second on "Tone Culture" by Mr. A. F. Mullen. The proceedings commenced with Mr. Haite's opening anthem of the College, "Let not the wise man glory," and concluded with the same composer's anthem "Hide us under the shadow of Thy wing." The solo vocalists were Mr. and Mrs. Collier and Mr. Wawn, and the instrumentalists (piano-forte) Miss Hepworth and Mrs. Mullen. Some part-music was effectively sung by the College Choir.

WE are glad to find that the results of the late Hereford Festival are highly satisfactory, as far as the Charity is concerned, the sum realised for its benefit being upwards of a thousand pounds. The receipts for the sale of tickets fall below the expenditure; but as there are sixty-two stewards to make up this deficiency, the sum contributed by each will be but small.

At the annual meeting of the board of governors of the Birmingham General Hospital, a letter was received from Mr. Richard Peyton, chairman of the orchestral committee of the Birmingham Festival, enclosing a cheque for £5,000 on account of the proceeds of the recent music meeting. It was stated that when the accounts are made up another sum of nearly £1,000 will accrue to the hospital as the result of the festival of 1870, which is thus proved to have been the most productive on record.

It is with much regret that we announce the death of Mr. William Machin, which occurred suddenly last month at his residence near Birmingham. Mr. Machin some years ago was well known as an efficient and reliable bass singer, and was for some time one of the most active members of the Birmingham Festival Choral Society. At the recommendation of the late Sir Robert Peel, he received the appointment of Member of Her Majesty's Chapel Royal. He was also one of the Vicars Choral of Westminster Abbey, and held an office in connection with the Temple Church. Deceased was in his 73rd year.

THE New Polyhymnian Choir's Public Rehearsal for last month was equal to any of its predecessors, and drew a very large audience, the demand for tickets being greater than could be supplied. The Part-songs, Glee, &c., were well executed, more especially those for Male-voices only, viz., "Strike the lyre," the "Vintage song," &c. The principal vocalists, Misses Cullingworth, Sweetman, Cox, and Bull, and Messrs. Fincke, Best, Austin, Bennett, Charles, and Paterson, were highly



successful in all their solos, glees, &c. Mrs. Paulsen was the accompanist, and Mr. W. Robinson, as usual, the conductor.

A concert was given on Wednesday evening, the 21st ult., by the Birkbeck Singing Classes, Chancery Lane, conducted by Mr. John Henken. The programme consisted of part-songs, glees, and vocal solos by Miss White, Miss Bransini, Mr. Medwin Whyte, and Mr. H. Parry. The choruses, directed by Mr. Henken went remarkably well. The Hall was crowded.

OUR readers will notice that, by the new postal regulation, the *Musical Times* can be sent through the post for one halfpenny. This will bring the annual subscription to its original charge, namely, two shillings and sixpence.

### Rebibus.

NOVELLO, EVER and CO.

*St. Peter.* An Oratorio. The words selected from the Holy Scriptures. Composed by Jules Benedict.

It is no contradiction to say that the evident fitness of the life of St. Peter for the subject of an Oratorio, is in one sense a reason why no modern composer has hitherto attempted the work. Not only do the beauty of the narrative, the greatness of the Apostle's character, and the necessary introduction of our Lord himself, demand great power as well as delicacy of treatment, but also, the comparison between St. Paul and St. Peter, which is as naturally suggested to the musician as to the theologian, renders the task, we might almost say, invidious. If we picture to ourselves one of these two great pillars of the Church, aswarm-hearted, impetuous, and easily influenced, we cannot but think of the other as calm, logical and unflinching. If we see in St. Peter strong national characteristics and predilections, we at once think of the great mindedness and liberality (in its true sense) of the Apostle of the Gentiles. Yet both characters when known must be equally loved. If the one strikes us with a respect almost amounting to awe, the other shews a larger claim to our human sympathies. These few remarks must not be considered out of place here; they are our justification for taking a very high standard of criticism when dealing with Mr. Benedict's "*St. Peter*," so that if we appear sometimes to be captious, it must be remembered on the other hand, that when praise is given, it is thoroughly well earned. Mr. Benedict's merits as a composer, whether he may wish it or not, will in all probability be gauged at the hands of posterity by his "*St. Peter*." It must not be forgotten, that this work is the offspring of the year 1870. Since Mendelssohn gave us his immortal "*St. Paul*," the art of music has undergone great changes. Little phrases and combinations which were fresh and new then have become common-place, whilst progressions which might have shocked some of his hearers, we are prepared to listen to without astonishment. Mr. Benedict has lived since the death of his friend Mendelssohn, more than twenty years—a long period in the life of, alas, too-often shortlived artists. We hope to find from the work before us, that he knows how art ever strives forward. But before making any general remarks, we will say a few words about the numbers separately.

The Overture is a piece of quiet religious-toned writing, consisting of a theme in C major leading into one in A flat, which latter after the re-introduction of the first theme, appears slightly altered in the key of the tonic, and leads to the close. A very sweet melody is introduced in the key of the dominant, but after being given in the relative minor of that key it dies away. It will be seen that Mr. Benedict has not here followed any common musical form; yet this introduction is eminently adapted to lead the audience into an appropriate frame of mind for the sacred words which follow. The opening chorus, "They that go down to the sea in ships," is melodious, and is gracefully accompanied, but is

perhaps, hardly suitable to the grandeur of the text; the only attempt at sound-painting, is at the words, "His wonders in the deep," where the voices in unison have, to the word "deep," the notes D flat, C flat, B flat. From the soft close of this carefully worked theme, flows a calm movement for the soprano and alti divisi, "The Lord will preserve their going out," the key-note of which (A flat) is treated enharmonically, and leads into E major, in which key the whole chorus sing "We will lie down in peace." A very ingenious and pleasing modulation leads once more into the original key, in which the number is brought to a close by a curtailed treatment of the first subject. The compiler of the libretto, taking the view that St. Peter, before his divine call, was a disciple of John Baptist, here (No. 3), introduces the great Fore-runner preaching repentance to his attentive and enquiring hearers. The music to this scene is throughout effective, though not always original. The interval of the seventh at the first occurrence of the words, "Who art thou?" strongly savours of the "Say, who art thou," in the Elijah, although the context helps to shield the plagiarism. Admirers of Spohr, will recognise the lovely sequence in "Forsake Me not," shorn of its embellishments, in the first entry of the words, "What wilt thou have us to do?" The tenor song which follows, "O House of Jacob" (No. 4), is full of pathos, and admirably depicts the passionate longing of the preacher for his hearers' return to righteousness. The moderate compass of the voice part, will enable many to find out its worth. "The Lord will not turn His face" (No. 5), is a chorus with a great deal of tune in it, but which, however, is saved from being too savoury, by the introduction of some vigorous imitation to the words, "And cast their sins in the depths of the sea." The call of St. Peter, by our Lord, is recited by the contralto (No. 6); after which, St. Peter is brought before us (No. 7). It is much to be regretted that the first words given to the Apostle, in this song, are not more judiciously selected. The reader will agree with us, we think, when we say, that something more coherent might have been put into his mouth, than a sentence slightly altered from Psalm xxxi. 19; a fragment of the prophecy of the Resurrection from Psalm xvi. 11; a scrap of Solomon's Prayer, I. Kings viii. 58; and a sentence, also altered, from the meditation of the Divine Wisdom in Prov. iii. 17. Of course, a very good defence of this medley might be made by a clever advocate; but as a principle, this unceremonious handling of Scripture, this dropping a few words, altering tenses and personal pronouns, and inserting definite articles, is highly vicious. The music of this song is good, and will always be effective when rendered by a real baritone. The next number (No. 8), "The Lord be a lamp," is one of the freshest and best choruses in the whole work: for sweetness of melody and modulation, it deserves unqualified praise. No. 9 is a recitative for the contralto, in which is narrated the Lord's command to His disciples to embark. It is followed by a few solemn bars indicative of His retirement for prayer. Only one point is noticeable in this musically, and that is the somewhat mysterious wavering sound produced by the violoncelli towards the end. Nos. 11—21 cover the whole scene of the storm on the Lake of Genesaret, the walking of Christ on the sea, and the sinking of doubting Peter, followed by his profession of Faith in the Son of God. The movements most deserving of notice here are, a good solid chorus, almost ecclesiastical in style, "The deep uttereth His voice," and an appropriately toned chorus for male voices, "It is a Spirit." The soprano solo (No. 12), although requiring a very extended compass, and great power of execution, seems not to possess a proportionate amount of originality. The first theme will remind many of a sentence from Hummel, and the entry of the chorus is in a style ill suited to the words. The next number (22), the last of Part I., is a chorus of general thanksgiving, "Praise ye the Lord," very bold in style, and enclosing an ingeniously written double fugue to the words, "Fire and Hail," the dominant pedal of which is most effective.

It forms a thoroughly satisfactory finale to the first half of the Oratorio.

(To be continued.)

*I was glad.* Anthem. Composed by Charles Edward Horsley.

It is in the experience of every one, that works of the highest genius which have been unjustly overlooked or neglected for years, have suddenly, and without apparent reason, attained a great popularity. Without claiming for Mr. Horsley's Anthem that it is a work of the highest genius, we may say that it is a composition of sufficient talent to render it—when taken in conjunction with its strange neglect—a notable case in point. Were it worth while, it might be possible to give a reason for this which should in no wise tell against the intrinsic merits of the work. It would be more to our purpose, however, to call attention to its merits, and there leave it. The Anthem is divided into three movements: the first commencing with the words which form the title, the second, "O pray for the peace of Jerusalem," and the third, "Peace be within thy walls." The peculiar tone of feeling in each is admirably illustrated by the music to which it is set. The first, commencing with a soprano solo, is marked by a joyousness chastened by devotion, and further exhibits—as, indeed, does the whole Anthem—a masterly treatment of its subject. After about twenty bars of solo, the chorus enters with the same subject, soon relinquishing it for larger choral effects. The second subject, "For thither the tribes go up," lays no great claim to originality, but is treated in imitation somewhat freshly. A fine point is made near the end of this section by the voices reiterating the note (A) in octaves, and the organ coming in *fortissimo* on the unexpected chord of F. A series of modulations then reintroduce the first subject with great effect on a chord of the ♯—a favourite device of Mendelssohn; after which a coda brings the movement to a close. The second movement, however, is the one which presents the most original features. A few bars of symphony introduce us to a charming melody in B minor, which by its plaintive and delicate character is suggestive of oboe treatment. The soprano solo repeats the subject, after which the chorus enters *pianissimo* with a chorale, "Jerusalem is built as a city"—the stern solid harmonies of which form a delightful contrast to the refined grace of the principal subject, a felicitous accompaniment adding its by no means insignificant quota to the general effect. The last movement brings us back to the original key D major, and opens with detached chords given to a quartet of solo voices. After some bars, the chorus takes the same subject, the detached chords of which are ingeniously connected by a graceful figure in the accompaniment—this time suggestive of violin treatment. A second subject of a vigorous character ensues, giving great variety to the movement which after a return to the opening phrases, comes peacefully to a close on the appropriate words, "Peace be within thy walls." It will be seen that in this composition, Mr. Horsley has in no degree allowed himself to be fettered by the old rules of Anthem writing. On the contrary, he has made the words his first consideration, and very wisely rejected the worn-out cathedral traditions which as a rule are only used to hide poverty of invention. Taking Mendelssohn's "Hear my prayer" as the ideal of a modern Anthem, it is only fair to say that Mr. Horsley has—at least in style, if in nothing else—nearly approached that ideal.

#### Anthems for Church Choral Festivals.

YEARLY meetings of country choirs in cathedrals or churches are now becoming so numerous and influential as to form quite an institution, the juvenility of which is in no proportion to its vigour or its vast influence. The effect these meetings have had upon Church music is almost incalculable. It is, perhaps, easier to realise the advantage they have been in inculcating habits of decent devotion and promoting the adoption of a satisfactory

ritual. For whilst the loose and slovenly have been stimulated to better things, those who were likely to err on the opposite side from an excess of zeal, have not unfrequently felt themselves placed by a quiet and Christian example under a healthy restraint. It is a great advantage too, that large numbers of people should look forward to a Church Festival as one of their great holidays, especially when we consider that not unfrequently a day's pleasure is associated with a reckless throwing aside of all decent behaviour for the time being. The gentle influence of music could hardly be better exercised than in leading the rustic mind to look with anticipation of pleasure to the service of God. It is by such means that music becomes in a double sense the divine art.

That an interest should be kept up in such meetings is most important, and to do this, it is especially necessary that care should be exercised in the choice of music to be performed. It is a great test of the advantage of carefully selected Anglican chants over Gregorians, that where the two have been brought together at one Festival, the interest has generally centred in the former. Another strongly marked feature is the almost utter absence of all Ancient Hymn Tunes from the books of these Festivals, thus showing the desire that exists of having music which is in the idiom of the present time. But it is upon the Anthems in particular that it appears desirable to speak. The provincial clergy and choir-masters are for the most part capable of choosing a Chant or Hymn Tune for their Festival books, but with their limited experience they not unfrequently find a difficulty in selecting an Anthem which shall fulfil all the requirements of their particular Union. It may be true that a real blunder is seldom made, but this is all the more creditable to them, being due to the enormous pains they take, and does not weaken the assertion that it is a matter of difficulty. "Praise the Lord, O Jerusalem" (Clark), has occasionally been chosen as the year's culmination of praise, despite the fact that a great portion of it is out of the compass even of trained voices, and that the second movement, "For Kings shall be thy nursing Fathers," is perhaps one of the most coarse and vulgar subjects of that coarse period. But this kind of thing is quite the exception to the rule. It is therefore with a view of lightening the difficulty of choosing, not interfering with the choice of those upon whom this duty falls, that the following list is given of Anthems suited for Church Choral gatherings, with the addition of a short description of each, stating as nearly as possible the amount of difficulty, the number of movements, the approximate length, and in short the general characteristics of each.

Those anthems lasting more than three minutes in performance will be distinguished by an asterisk (\*). If more than six minutes, by a double one (\*\*).

"Not unto us, O Lord," adapted from Lawes and Farrant, by Henry Aldrich, D.D. An easy anthem with a limited compass for the voices. Quiet in tone throughout. Generally in simple Hymn Tune counterpoint. The two short quartets might be sung softly by all the voices.

"Teach me O Lord, the way of Thy statutes." Attwood. A short, easy, quiet, and melodious movement, with hardly sufficient jubilation about either music or words, to fit it for a Festival of any importance.

\*—"O Lord, how manifold." J. Barnby. A bright Chorus-Anthem, with a marked melody, and swinging rhythm. A point of interest is the setting of the words "They laugh and sing." The coda at the end works up with considerable spirit, to the words "Praise the Lord, O my soul." Is not difficult.

\*\*—"O praise the Lord," J. Barnby, is in many respects like the previous one, but a little longer.

"I will always give thanks." J. Baptiste Calkin. An exceedingly interesting little anthem, with charming touches of colour here and there. A good swinging melody, and no difficulty.

## We watch'd her breathing.

## CHORALE.

The Words by THOMAS HOOD.

The Music by LEO KREBUSCH, Mus. Doc.

London: NOVELLO, EWER and Co., 1, Berners Street (W.), and 25, Poultry (E.C.).

*Grave.*

TREBLE. *p*

ALTO. *p*

TENOR (Sre. lower). *p*

BASS. *p*

\*ACCOMP. *Grave. p*

We watch'd her breathing thro' the night, Her breathing soft and low, As

*p* *pp*

in her breast the wave of life Kept heav-ing to and fro, So

*p* *pp* *pp*

in her breast the wave of life Kept heav-ing to and fro, So si-lent-ly we

*p* *pp*

in her breast the wave of life Kept heav-ing to and fro, So si-lent-ly we

*p* *pp*

in her breast the wave of life Kept heav-ing to and fro, So

*pp*

(1)

\* To be sung without Accompaniment.

si - lently we seem'd to speak, So slow - ly, slow - ly mov'd a - bout, As we had lent her  
 seem'd to speak, So slow - ly, slow - ly mov'd a - bout, As we had lent her half  
 seem'd to speak, So slow - ly, slow - ly mov'd a - bout, As we had lent her  
 si - lently we seem'd to speak, So slow - ly, slow - ly mov'd a - bout, As we had lent her

half our pow'rs To eke her liv - ing, liv - ing  
 our pow'rs To eke her liv - ing, liv - ing  
 half our pow'rs To eke her liv - ing, liv - ing  
 half our pow'rs To eke her liv - ing out, . . her liv - ing

out. *mf* Our ve - ry hopes be - lied our fears, Our fears our hopes be - lied, . . *p* We  
 out. *mf* Our ve - ry hopes be - lied our fears, Our fears our hopes be - lied, . . *p* We  
 out. *mf* Our ve - ry hopes be - lied our fears, Our fears our hopes be - lied, . . *p* We  
 out. *mf* Our ve - ry hopes be - lied our fears, Our fears our hours be - lied, . . *p* We



thought her dy-ing when she slept, And sleeping when she died; For

thought her dy-ing when she slept, And sleeping when she died; For when the morn came,

thought her dy-ing when she slept, And sleeping when she died; For when the morn came,

thought her dy-ing when she slept, And sleeping when she died; For

when the morn came, dim and sad, And chill with ear-ly show - ers, Her qui-et eye-lids

dim and sad, And chill with ear-ly show - ers, Her qui-et eye-lids clos - - -

dim and sad, And chill with ear-ly show - ers, Her qui-et eye-lids

when the morn came, dim and sad, And chill with ear-ly show - ers, Her qui-et eye-lids

clos - ed; She had an-o-ther morn than ours.

ed; She had an-o-ther morn than ours.

clos - ed; She had au-o-ther morn than ours.

clos - ed: She had au-o-ther morn . . . than ours.

## Kyrie Eleison.

ARRANGED FROM A SUBJECT BY FRANZ SCHUBERT.

*Larghetto.*

TREBLE. *p* Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

ALTO. *p* Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

TENOR (Sve. lower). *p* Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

BASS. *p* Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

Accomp. *Larghetto.*  
♩ = 100.

*After 10th Commandment.*

Lord, have mercy up - on us, and write all these Thy laws in our hearts, we be - seech Thee. *Slower. pp*

Lord, have mercy up - on us, and write all these Thy laws in our hearts, we be - seech Thee. *Slower. pp*

Lord, have mercy up - on us, and write all these Thy laws in our hearts, we be - seech Thee. *Slower. pp*

and write all these Thy laws in our hearts, we be - seech Thee. *Slower. pp*

*Ped.*

\*"I will magnify Thee O God my King." J. Baptiste Calkin. A more ambitious composition than the previous one. Suitable for choirs of some little experience. Requires a good Organist to accompany, and would amply repay any amount of study.

\*"How dear are Thy counsels." Dr. Crotch. A composition of great beauty, requiring a well balanced choir. The parts move about independently of each other generally, and a somewhat extensive compass is necessary in every part.

\*"O give thanks unto the Lord." Dr. Dixon. A lively anthem in four short movements. A little old fashioned, and given to small points of imitation. Certainly easy.

\*"O give thanks unto the Lord." Dr. G. J. Elvey. An admirable specimen of a Choral Festival anthem, in three movements. The first a bright chorus, Key C, in triple time. The second a semi-chorus in G, "O let your songs be of Him." The third "Rejoice in His Holy Name," returns to the original key, and concludes most effectively. Perfectly easy throughout.

\*"I was glad when they said unto me." Dr. G. J. Elvey. A little longer and more difficult than the preceding one, but in all other respects nearly the same.

"Rejoice in the Lord." Dr. G. J. Elvey. Very short, very effective, and very easy.

The same remarks will apply to the three following anthems by the same composer.

"Arise, shine, for thy light is come."

"Christ being raised from the dead."

"Christ is risen from the dead."

\*"In humble faith and holy love." Dr. G. M. Garrett. A solid well-written anthem, requiring four solo voices, together with a moderately good Organist. Not altogether easy, yet not very difficult. A few charming phrases near the end are given to the solo treble, and are succeeded by a fine chorale, with an ambitious accompaniment, the whole forming an effective close.

"This is the day which the Lord hath made." Dr. H. J. Gauntlett. A short easy anthem, exceedingly well written and effective in performance.

"I will go unto the altar of God." Dr. H. J. Gauntlett. A similar anthem to the preceding one.

\*"Fear not, O land." John Goss. A fine anthem, on a good bold subject, interspersed with two or three short solos for a bass voice. Not altogether easy, but very effective.

\*"I will magnify Thee, O God." John Goss. This anthem has many points of resemblance to the last-named. There is, however, only one solo phrase, and that is given to the alto.

\*"O give thanks." John Goss. Of the same class of anthems as the two preceding ones. It has, however, no solo.

\*"O taste and see." John Goss. To all appearance this anthem is the most popular of all the Choral Festival Anthems. Its perfect simplicity, the charm of its broad and continuous melody, and its successful realization of the spirit of the words, all contribute to render it a general favourite.

"O praise the Lord." John Goss. A short and easy anthem in triple time, having a subject of more than average dignity at the words "Ye that stand in the house of the Lord."

"Behold, I bring you good tidings," and "Christ our passover," John Goss, are two little anthems, which although hardly coming into the particular meaning of Choral Festival Anthems, are worth mentioning as simple and effective compositions.

\*"Praise the Lord, O my soul." John Goss. To choirs capable of overcoming difficulties of not a very high order, this anthem ought to be a real boon. Each movement is in its way a perfect gem. The first is characterized by jubilation, *pur et simple*, and would serve as an anthem by itself, as it appears to have done already. The semi-chorus, "O pray for the peace of Jerusalem," requires some delicacy of treatment, its effect depending greatly upon some of the phrases being perfectly subdued. A

recitative for all the basses follows, after which the subject of the last chorus, "As the mountains are round about Jerusalem" is given out, and after being worked in a solid musicianly manner, a fine coda brings the composition to an effective conclusion.

(To be continued.)

*A Manual of the Rudiments of Music.* By Edward Herbert, Mus. Bac., Oxon.

MR. HERBERT, in his preface says, "the author's experience of existing manuals has convinced him that they all want, so far as he knows, that which he has endeavoured to supply, viz., an explanation not only of the various terms in music, but also of the *theory* which has led to the adoption of the different symbols (signs or characters) used in musical notation." This is true; but the reason of what our author considers a defect in such works, is that the majority of persons engaged in teaching the young, have fully proved that they should not at first be burdened with more than is necessary. A child, for instance, will listen to you when you tell him that "musical sounds are distinguished from all others by having a certain character or quality called *tone*," because he can apply this by recollecting that the noises produced by the carriages rolling along the street, do not convey to him the idea of musical sounds. But when you proceed to explain that it is "by the commotion of the air that sounds are produced," and then endeavour to make him learn how many vibrations in a second are appreciable to the human ear, he loses all idea of music, and begins to think of arithmetic. Again we may ask, is not the 17th page enough to frighten any young pupil, with its array of clef signs; the notes, to his sorrow, never appearing twice alike? Surely two clefs are enough at a time; and even these should be shown as if you sympathetically appreciated the child's difficulty, and therefore kept back the bass clef until the treble notes were perfectly mastered. It must be thoroughly understood, however, that we are only questioning whether this knowledge should be pressed upon the juvenile student, and not finding fault with the manner in which it is conveyed. Generally the explanations are clear, especially in the first three or four chapters; and, although, as we think, a great part of the matter contained therein is above the comprehension of the young, more advanced pupils may glean much information from the early part of the book. In the remarks on Time, we think that some re-consideration of the subject would be desirable. For instance, that compound times "have bars or measures twice or more the length of simple triple time" is true, as far as the *quantity* is concerned; but it surely must confuse a pupil's notion of Rhythm to be told that a bar of  $\frac{3}{2}$  (which is compound double time) is twice the length of a bar of  $\frac{3}{4}$  (which is simple triple time), especially when he has been previously informed that "there are two distinct species of time, common or *equal*, and triple, or *unequal*." We must also call attention to the explanation of the *appoggiatura*, which we are told is "a small note written before a large one, from which it generally borrows half the value." As nothing is said about the *acciaccatura* (which is exactly the reverse of this), it would naturally be supposed that every small note before a large one is an *appoggiatura*, an error which would be fatal to the interpretation of many passages we could mention. Turning to the translation of the principal musical terms, we find that *andantino* is defined as "rather slower than *andante*." This is an entire misapprehension of the matter, for the diminutive *ino* diminishes the force of the word, and therefore makes *andantino*, not so slow as *andante*. Curiously enough, our author contradicts his theory where the diminutive *eto* is used, and makes *larghetto* not so slow as *largo*, and *allegretto* not so quick as *allegro*. We trust Mr. Herbert will accept the fact of our pointing out these minor defects in his book as a proof that we have been much interested in its perusal. We believe, as we have already said, that if the work were not especially addressed to the young, it would obtain a more ready

acceptance, for we cordially agree with its author, that "it supplies information in a simple and condensed form," and this is a merit which cannot be too highly commended.

ROBERT COCKS AND CO.

*The Sailor's Dream.* For the Pianoforte. By J. Pridham.  
The Review. Ditto By M. Paxton.

BOTH these pieces have "Descriptive Fantasia" on the title-page, the first being illustrated with a representation of a sailor asleep in a hammock, the return to his village home appearing in bluish tints above him—and the second having a well executed coloured lithograph of the "Marching past," at a review, the mounted officers in front touching their hats as the troops appear before them. As two composers have been engaged in getting up these "descriptive" pieces, we presume that there must be a sale for this sort of music, and we give them, therefore, the benefit of publicity; but we cannot see that either Mr. Pridham or Mr. Paxton can claim much merit in the manufacture of the articles; for as in the "Sailor's Dream," we have "Home, sweet home," the "Sailor's hornpipe," and "Hearts of oak" for the principal themes, we presume that the "rolling of the ship," and the "distant thunder" are all that can be registered as copy-right in this piece. The "Review," although containing "See the conquering hero comes," the "Grenadiers' March," "God bless the Prince of Wales," and other well-known airs, has also "Trumpet calls," the "Reply in the distance," and a ♯, followed by a ♮ on D, which denotes that "Her Majesty arrives on the ground," so that Mr. Paxton can certainly boast of more originality in his work. As all the ideas illustrated in these pieces are legally printed over the music, the imagination of the performer will not be too severely taxed; and the composers cannot complain that the critics impute meanings to certain phrases which were never intended.

*Sonata (in A major) for the Pianoforte.* Composed by John Wrigley, Associate of the Royal Academy of Music.

MR. WRIGLEY, in the construction of his Sonata, has evidently been guided by good models, and if the opening theme of his first movement is somewhat too suggestive of Beethoven, it is a fault which may be easily forgiven, and for the commission of which he may quote many worthy precedents. There is bold and effective writing throughout this composition, which shows that its author has been trained in a good school. The slow movement, in the relative minor, has a somewhat thin effect in parts; but the subject is melodious, and the triplet passages form a good contrast with the placid opening. There is more originality in the rondo than in any other part of the work. We like the phrase in the tonic minor: and the changes into C and F major (in which latter key the subject is introduced) are effective, and seem to prove that the composer has written on a distinct plan. If this Sonata be really Mr. Wrigley's first venture in this exacting form of composition, we think that he is fairly justified in congratulating himself upon the result.

RUDALL, ROSE, CARTE AND CO.

*Sonata.* For the Flute and Pianoforte. Composed, and Dedicated to Richard Carte, by G. A. Macfarren.

FLUTE players should accept it as a hopeful sign of the progress of their instrument in the estimation of artists, when composers of Mr. Macfarren's reputation, enrich their store of classical music by so thoughtful a work as the Sonata before us. Here, indeed, there is not only something to practise, but something which will amply repay the trouble; and if the "Journal of the London Society of Amateur Flute Players"—of which periodical we perceive this composition forms No 5—will continue to issue music of this character, it will do much towards elevating the taste of the performers on an instrument which has scarcely taken the place its characteristics

entitle it to. The first movement of this Sonata is based upon a most amiable subject, and the passages throughout are effectively laid out for both flute and pianoforte; the difficulties, in fact, being pretty equally distributed. The movement is too much elaborated for anything like analysis, but we may mention a very excellent point, after the close on the dominant, where some very elegant conversational bits occur between the two instruments, which afterwards proceed in loving company together; and a very beautiful enharmonic modulation into D flat major, at the second bar of the ninth page, is also worthy of especial notice. The "presto," which follows, will require good playing, or the passages will become misty, the rapid semiquavers being woven into both parts so carefully as to require much sympathy between the two performers. The "andante con moto," in the subdominant, is a melodious and carefully considered movement, and forms a good contrast with the impetuous "presto" which precedes it. The theme is extremely graceful, and the care with which it is treated throughout prevents any feeling of monotony on its repetition. The last movement has a bright and cheerful subject, and contains much thoughtful writing, some very excellent bits of syncopation being a noticeable feature, and many clever episodical ideas growing naturally from the principal themes. The brilliant passages from the "Piu mosso" bring the Sonata to a most effective conclusion, the triplets alternating between the two instruments giving much vitality to a part of the movement which in many compositions, even of this classical form, is apt to degenerate into mere noise. We cannot close our notice of this work without drawing attention to the observations "On the Structure of a Sonata," written by Mr. G. A. Macfarren, which accompany the composition. Many amateurs who know but little of this model, upon which the greatest composers have constructed some of their most enduring works, will derive much information upon the subject from a perusal of these remarks. Our author modestly says, "It is an act of some temerity to prefix a code of art rules to an attempted exemplification of them; but it will be fortunate for the following Sonata, if its merit be tested by the rules alone, and not by a higher standard." Mr. Macfarren may rest assured that his rules lie too deeply buried in his music to tempt the coldest student to search for them.

AUGENER AND CO.

*Danse Caprice.* For the Pianoforte.

Composed by W. Marle.

THIS dance gives good promise at the commencement. The melody in D flat major, is light and graceful; and the piece runs on pleasantly enough until the theme in the relative minor occurs, when we get some awkward harmonies, and a not particularly attractive subject. The little patch in B flat major, in the last page, has a strange effect, especially as the composition ends with a minor chord. Mr. Marle seems to have some talent for melody, and may yet write a better piece.

JAMES GUY, RAINHILL, NEAR PRESCOT.

*The Musical Key Indicator.*

As a rule, we are rather opposed to artificial aids to memory in the acquisition of the rudiments of music, feeling assured that so purely mechanical a method of study will often prevent the desire to investigate the subject more fully in after years. Those, however, who think otherwise, will find the "Key Indicator" exceedingly useful. On a long piece of board the names of all the notes are written—the naturals and sharps in one column, and the naturals and flats in another: in the centre a piece of wood, upon which the intervals of the major key are marked, is made to slide up and down, and whatever sound is selected as the key-note (which is



always represented by Do), the notes forming the scale are immediately seen. On the other side of the board, the minor keys are shown; and here the arrangement is somewhat different, (but equally ingenious,) in order to give the exact ascending and descending scales, the key-note on the slide being always La. It may also be mentioned, that whenever a major key is pointed out by the slide, without altering its position, the relative minor will be found on the opposite side. Some little difficulty arises from making F natural the same note as E sharp, &c., and decidedly false notions are thus inculcated; but the teacher is, we presume, supposed to explain this away, and there is really so much cleverness displayed in the invention, that the patentee deserves to reap a good reward for his trouble.

WILLIAM HUNT AND CO.

*Fireside Music.* By the Rev. W. H. Havergal, M.A.

THIS little volume, by the recently deceased Hon. Canon of Worcester, suffers to a certain extent from its title. Being called "Fireside Music," every song must have reference in some way to this domestic meeting-place in the family sitting-room; and the consequence is, that some of the names of the pieces become simply absurd. Passing over the "Fireside Grace before and after Meat," what can be the meaning of "The Pilgrim Fireside Invitation," (which is merely a sacred Canzonet,) and, more especially, of the "Fireside View of Sunset?" Surely this is fitting the poetry to the title, rather than fitting the title to the poetry. Apart from this objection, the collection is fairly entitled to the consideration of those who are seeking simple music for the home circle. All the pieces, particularly those harmonised in four parts, are carefully written and easy to sing. Amongst these we may especially mention "The First Fireside Anniversary of Christmas" (which, by the way, might as well have been written in  $\frac{3}{4}$  as in  $\frac{4}{4}$ ). "The Fireside Hour of Sorrow," and "A Fireside Hymn of Praise," all of which are melodious and deeply sympathetic with the verses. The Round for twelve voices is a curiosity in its way, and we think, if carefully sung, would be effective. A dozen reliable singers, however, are not to be found around many firesides; and we doubt, therefore, whether this composition (although clever) will become one of the most popular pieces in the book.

WEIPPERT AND CO.

*The Mariner.* Song. Words by R. R. Bealey.

*A Lullaby (Sleep my pretty love).* Written by A. L. Fredar. Composed by Mirana.

THE first of these songs, by a composer of whom we have before made favourable mention, proves the possession of much feeling for the appropriate setting of dramatic words; and although the composition somewhat betrays the want of that pre-conceived definite plan, so obvious even in the smallest works of more mature artists, every praise must be given to very many of the phrases, considered separately. The bold opening, expressive of the raging storm, and the calm theme which illustrates the old mariner watching for the return of his son from sea, may be cited as unquestionably the best portions of the song; and the subject which follows is both melodious and well harmonised, the close in F minor being particularly happy. The accompaniment is in parts over elaborated, and in others is too heavy for the voice, (as, for instance, where the two hands play the arpeggios together, in the 4th page,) but the great difficulty, after all, is to be simple. The second song has a graceful melody, peaceful and tuneful as the subject demands, and more perfect as a composition (because less is attempted) than that we have first noticed. We should have preferred a more flowing accompaniment—rather more because the theme seems to require it, than because

we believe that all "cradle songs" must be moulded in one form—but the chords are carefully written, and the melody will be almost certain to please.

A. DIMOLINE, BRISTOL.

*Olena.* Caprice. Composed by William Beeby Graham.

THE composer of this Caprice tells us, in a foot-note, that "The river Ellen, which runs through Mary Port Harbour, was named by the Romans, Olena." We know not what kind of river this is; but if the piece before us is at all descriptive of its characteristics, it must run in a very irregular manner, for the theme is eternally skipping in octaves, and in fact can in no way be said to resemble any steady-going stream with which we are acquainted. Apart from its title (which, for anything that we can see to the contrary, might just as well have been "Mont Blanc"), Mr. Graham has written a graceful little pianoforte piece, in the Mazurka form, the theme of which is melodious; and well adapted for the training of touch. The subject given to the right-hand, with the left crossed over it for the accompaniment, is of course the old, old tale; but where are we to look for new forms in pianoforte music? Let it suffice, therefore, to say that "Olena" is a fair sample of a modern "teaching piece."

WILLEY AND CO.

*Do not regret.* Song. Words by Knight Summers.

*My Fairy Lute.* Song. Words by Ditto.

Composed by W. Friedrich.

BOTH these compositions fulfil every requisite of the true English ballad, which, after all, is a merit which demands recognition. The first Song is set to a melodious theme which speaks the words with remarkable fidelity, the accompaniment unobtrusively aiding its effect by the simplest harmonies. "My Fairy Lute," is perhaps rather the more pleasing melody of the two. The chromatic progression leading to the dominant harmony of the relative minor, and back to the original key, is written with that care which we like to see, even in simple music.

TONIC SOL-FA AGENCY.

*Part-songs.* Composed by Henry Lahee.

THESE songs form a portion of the "Plaiستow Part-music," and on the whole are favourable specimens of Mr. Lahee's talent. They are all extremely melodious, carefully harmonised, and well written for the voices, the only fault being a want of originality, a feature which must strike all hearers, although it would be difficult to name the origin even of those which sound most familiar. This is particularly observable in the subjects of "Waiting for the May," "The New Year," and in the  $\frac{3}{4}$  portion of "Sweet Content," although phrases in the songs might also be cited in illustration. From the collection sent to us, we should be inclined to select for especial commendation "The Thresher"—which commences with an attractive theme, and contains some very excellent points—"Go when the morning shineth"—a carefully written song, effectively harmonised, some chromatic chords in the first eight bars giving much character to the melody—"Labour"—the subject of which is well adapted to some forcible words by Caroline Orne, and the harmony of which is satisfactory, if we except the obstinate D sharp, held on in the alto part against the D natural in the soprano, in the third page—and "Higher, higher still we climb"—which has much merit as a specimen of unpretentious four-part writing. We perceive that these songs are all published in the Tonic Sol-fa notation, in various numbers of the publication called the "Tonic Sol-fa Reporter."

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

G. FILLING.—Double bars should not be used in Hymn Tunes at all. Speaking broadly a Hymn Tune should be sung straight through, without any perceptible stop.

N. F. B.—It is a difficult matter at the present time to determine the relative sizes of Organs, so many changes are taking place. But we think there can be no difficulty in determining that the organs at Liverpool and Leeds are at present the largest in England, although both are likely to be eclipsed by the organs now building for the Palace at Mussel Hill, and the Albert Hall of Arts and Sciences. Amongst Church organs that at York Minster and the one in Doncaster Parish Church are amongst the largest. The Westminster Abbey organ is a comparatively small one. We do not intend publishing Bishop's "Hall of the Caravan" in our cheap edition, but it may be procured of Messrs. Hutchings and Rower, Conduit Street, price 5s.

## Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AXMOUTH, DEVON.—A highly-attractive concert was given at the National School-room by the Vicar, the Rev. E. T. Harrington, on Wednesday evening the 21st ult. The programme consisted of songs, duets, trios, and part songs. The principal vocalists were Mrs. Harrington and the Misses Drew, all of whom were thoroughly successful. The part-songs were well rendered by the church choir, under the direction of Mrs. Harrington (who presided at the piano). "Sweet and low," "O hush thee my babe," and "All among the barley," being encored. The proceeds were handed over to the Churchwardens for the church fund.

BELFAST.—The Ulster Hall Monday Popular Concerts have proved highly attractive. On the 12th ult. the principal instrumental piece was Rossini's Overture to "William Tell" ably performed upon the organ by Mr. J. W. Dodds, the talented organist of St. Wilfrid's Collegiate Chapel, Leeds, an Andante for the same instrument, also played by Mr. Dodds and encored, and Mendelssohn's Concerto for the violin, performed with brilliant success by Mdlle. Bertha Brouil. The principal vocalists were Miss Grace Armytage and Mr. H. C. Sanders, both of whom were most favourably received.—The opening of Mr. W. Moss's glee and anthem class took place in the Fisherwick Place School-room on Monday evening, the 19th ult., before a large audience. The rendering of the songs was very creditable, and the singing of the part-music by the choir, which was very large, elicited hearty applause. Mr. Dodds, of the Leeds Town Hall Concerts, performed Wallace's "Cracovienne," and being encored, substituted Thalberg's "Home, sweet Home." Both pieces were enthusiastically received. The proceedings terminated with the National Anthem. Mr. Robert Anderson played the accompaniments to the solos and duets in a very able manner.

BERKELEY.—The Annual Harvest Festival was celebrated on the 21st ult., in the parish church, which was tastefully decorated for the occasion. The Service was intoned by the Rev. H. M. Turton, curate of Berkeley. The morning Canticles were sung respectively to Hayes, Purcell, and Monk, as set by Monk and Ouseley. The evening to the first and second Parisian Tones: Psalms 68, 81, 103, and 147, were given from Helmore. The Processional Hymn in the morning was "Come ye thankful people, come." Mr. Moffatt, the organist, who presided, played the following selection of Voluntaries, "Allegro" Handel's 6th Organ Concerto, No. 3 Wely's Grand Offertories, Fantasia, C minor, by Philip Tietz, "Allegro," D major, Dr. Spark, and Postlude in F, Guilman; the three latter from Dr. Spark's "Organist's Quarterly Journal."

Bow.—The winter session of the Bow and Bromley Institute commenced in the New Hall, on the 19th ult., with a successful concert. The artists engaged were Miss Jessie Royd, Miss Augusta Darwell, Mr. Edward Lloyd, and Mr. Farquharson, who acquitted themselves admirably, and elicited several unanimous encores. A great feature in the selection was the brilliant performance by Miss Amy Weddle of De Kontski's "Souvenir de Faust," Miss Weddle also played "L'Echo de la Guerre," and was encored in

both pieces. The Hall, which is built over the booking offices at the Bow Railway Station, and will seat 800 persons, supplies a want long felt in the neighbourhood, and is easily reached from nearly all parts of the metropolis by means of the North London Railway.

BOWDON.—A Concert, in aid of the Auxiliary Fund for the Relief of the Sick and Wounded in the War, was given by Mr. R. Andrews, in the Hall of the Altrincham and Bowdon Literary Institution, on Monday, the 19th ult. The principal vocalists were Mrs. R. Cowley Squier, Mr. Grogan, Mr. C. R. Walton and Mr. R. Andrews, all of whom were highly successful. Miss Winstanley and Miss Jones lent efficient aid in some pianoforte duets with Mr. R. Andrews; and a feature of the evening was the solo pianoforte playing of the concert-giver. The performance no doubt realised a satisfactory sum for the fund.

CAMBOURNE.—A Concert of sacred music was given in the Assembly Rooms, on the 23rd ult., by the Wesley Chapel Choir, in aid of the chapel funds. The programme commenced with the "Hallelujah" Chorus from Beethoven's "Engedi," and included Gounod's "Messe Solennelle," selections from Handel's "Saul," and Professor Bennett's "Woman of Samaria;" Mozart's first motett, "O God, when Thou appearest," &c. The concerted music and solos were excellently performed, and the choruses were given with admirable energy and precision. The principal vocalists were the Misses Mitchell, Mr. Pryor and Mr. H. A. Smith. Mr. G. J. Smith conducted. There was a large and appreciative audience.

CAPE TOWN, CAPE OF GOOD HOPE.—The following programme of Sacred Music was performed at the annual celebration of the Confession of Augsburg, in the Evangelical Lutheran Church, on the 26th June.—Morning Service:—Te Deum (Bridge-water); "O Lord, whose mercies numberless," "Saul" (Handel); Anthem, "Awake," Air, "O had I Jubal's lyre" (Handel); Sanctus (Haydn, in B flat). Evening Service:—Gloria (Haydn, in B flat); "Lord, to Thee each night and day" (Handel); "Inflammatus," (Rossini); "With verdure clad" (Haydn); Anthem, "Jerusalem, my glorious home" (Mason). The principal solos were sung by Misses Sederstrom and Wahl. Mr. J. B. Smithers presided at the organ, and Mr. J. H. Ashley conducted.

CHESTERFIELD.—Mr. T. Cooper, of the Parish Choir, gave an Evening Concert in the Assembly Room, on the 5th ult., before a large and fashionable audience. The concert-giver was assisted by Madame Charlesworth Harrison, Mr. T. T. Trimmell, Mr. W. Mountney, and the Chesterfield Glee and Madrigal Society. The choral portion of the programme included Mendelssohn's "Vintage Song," "Legend of the Rhine" (Smart), "O hush theem baby" (Sullivan), and the "Miserere," from "Il Trovatore," the latter being enthusiastically encored. The singing of Madame C. Harrison and Mr. Cooper was much applauded; and Mr. Mountney's solos on the violin were also highly successful. Mr. Trimmell presided at the pianoforte with his usual ability.

CHIPPING NORTON, OXON.—The Annual Flower Show Concert was given in the Town Hall on Friday, August 26th, when the room was crowded with an appreciative audience. The excellent singing of Misses Sophie and Eliza Foote, Mr. Henry Taylor and Mr. Frank Nalsh (Mr. Edmund Rogers at the pianoforte) perfectly enlisted the enthusiasm of the audience, who remanded many of the pieces.

CHRENCSTER.—On Thursday, the 8th ult., Mr. E. S. Cockton, organist of the Abbey Church, gave an evening Concert at the Corn Hall, which was filled by a large and fashionable audience. The principal vocalists were Madame Talbot-Cherier, Mr. Cockton and Mr. T. Brandon; Mr. G. Brace was solo violinist, and Mr. Bradshaw accompanied. Amongst the most successful items of the programme were Madame Cherier's "Bel raggio" and the "Nightingale's trill" (the latter re-demanded), Mr. Cockton's "Thou art so near and yet so far" and Hullah's "Storm," and Mr. T. Brandon's "She wore a wreath of roses" and "Largo al factum," all of which were also encored. Mr. Brace's violin playing was much admired; and the Orpheus quartets formed an interesting feature in the concert.

CROOK, NEAR DURHAM.—On the 8th ult., a concert of sacred music took place in the Primitive Methodist Chapel, Dawson-street. The performance was in connection with the opening of an organ which has just been erected in the above chapel. The following artists were engaged:—Miss A. Penman, Messrs. Walker, Whitehead, and Grice, and Mr. O. Stimpson, organist of St. Cuthbert's Church, Durham, who executed a well selected programme of classical music with much success. The new organ is built by Messrs. Conacher and Co., of Huddersfield; and the fine qualities of the instrument were most effectively displayed by Mr. O. Stimpson. On the following Sunday special sermons were preached in the chapel. In the evening Master J. C. Whitehead, of Durham, presided at the organ in a highly efficient manner.

DARLINGTON.—Mr. J. G. Dent gave a Concert of vocal and instrumental music in the Central Hall on the 23rd ult. The artists were Miss Walstell, Miss Thompson, Mr. John Hart, Mr. Frank Martin, and Mr. Thomas Hogg. The programme included several favourite songs, glees, &c., all of which were executed to the satisfaction of the audience. Mr. T. Hogg's cornet playing was highly appreciated, and enthusiastically applauded. Mr. Dent conducted and also accompanied the songs. The proceeds of the concert, after defraying expenses, are to be handed over to the National Society for the relief of the sick and wounded in war.

**FOLKESTONE.**—On Thursday, the 8th ult., a very interesting Organ Recital was given in the Parish Church by Mr. C. H. Hayward. The programme included Offertoire in F major (Bastide), March in C minor (Ketterer), and Sonata in C minor (Mendelssohn), all of which were excellently rendered. We regret that so attractive a performance did not produce a larger collection for the Organ Fund; and trust that on a future occasion the talent of Mr. Hayward will be appreciated as it deserves.

**GLASGOW.**—The performance given by the Glasgow Choral Union in the Nave of the Cathedral on Saturday, the 17th ult., deserves especial commendation, not only on account of the excellence of the programme and the efficient manner in which the pieces were executed, but because the extremely low rate of admission enabled all classes to enjoy some of the finest specimens of pure church music sung in a building of all others most suitable for their due effect. The selection included, besides several Chorales and Psalm and Hymn tunes, Mendelssohn's fine Motett, "Man is mortal." This composition, written at Rome in 1830, is the last of three pieces for solo and chorus (Op. 23)—the others being the Motett, "In deep distress," and an "Ave Maria" in eight parts—and it is extremely doubtful whether it has been performed before in this country. The Motett made a deep impression upon the audience; and we trust that this presentation of so interesting a composition may have the effect of stimulating the directors of choirs to give a performance of the work in London. The same composer's well known "Judge me, O God," was also sung with fine effect, and Goss's Anthem, "O taste and see how gracious the Lord is"—the solo parts carefully rendered by Miss Mougou, Miss McNaughton, Mr. Wallace and Mr. Walker—was equally successful. The concert was in the highest degree creditable to the Choral Union; and it may be mentioned, as an earnest of the desire to place so rich a musical treat within the means of all, that the programmes, containing not only the words of the compositions given, but much valuable information respecting them, were sold at one penny each.—Handel's "Samson" will be performed on the 12th inst. by the Tonic Sol-fa Society, under the direction of Mr. W. H. Miller. Mr. Sims Reeves is engaged to sing the principal tenor part. In November the Choral Union, conducted by Mr. H. A. Lambeth, will give Sullivan's "Prodigal Son" and Handel's "Messiah." The former will be conducted by the composer, and the solo vocalists will be Miss Edith Wynne, Mdlle. Drasill, Mr. Sims Reeves, and Herr Stockhausen. Barnby's "Rebekah" is in rehearsal by the Harmonic Society, Mr. Montague Smith conductor. Haydn's "Passion" and Mozart's Second Service will be taken up by two of the other Choral Societies. A Lepsic orchestra will appear at the Orchestral Concerts this season.

**LEEDS.**—Dr. Spark's Organ Recitals at the Town Hall continue to be well received and thoroughly appreciated. On Tuesday afternoon, the 6th ult., the programme included a selection from Dr. Ferdinand Hiller's Cantata, "Nala and Damayanti," and on the 20th some of the principal pieces in Benedict's Oratorio, "St. Peter," were performed. Both these works, produced with such success at the Birmingham Festival, excited much interest; and the portions introduced by Dr. Spark made so favourable an impression upon the audience that there can be little doubt that they will be repeated at some future Recital.

**LIVERPOOL.**—The programmes of Mr. W. T. Best's Organ Recitals at St. George's Hall on Saturday afternoons, have been of a nature to attract all lovers of classical music. On the 10th ult., an excellent selection from Benedict's Oratorio "St. Peter," produced with such distinguished success at the Birmingham Festival, was an interesting novelty. The numbers performed were the chorus, "The Lord be a lamp unto thy feet," the Baritone air, "Now know I," and the final chorus, "Sing unto the Lord."

**MALVERN.**—The Malvern Choral Union, an united Choral Society for the Working Men's and Literary Institutions in and around Malvern, gave a miscellaneous concert on Tuesday, the 20th ult., in aid of the funds of the National Society for aid to the Sick and Wounded in War, the room being crowded with a large and fashionable audience. The concert was opened by the Rhine String Band playing with spirit the March from *Adais*, after which a prologue of considerable merit, written for the occasion by Mrs. Morris, was read by Mr. Morris. Callott's "Hymn of Peace," and several very appropriate choruses were sung with steadiness and precision by the Choral Union, the light and shade being well observed. Lieut.-Col. Moncrieff and Captain Davies rendered several songs in excellent style and were much applauded. Messrs. Rogers and Athorne presided at the pianoforte during the evening. The chorus singing was ably conducted by Mr. J. T. Hornblow, Organist of Tewkesbury Abbey Church and Conductor of the Choral Union. Mr. F. Spray, well known in Worcester as a performer on the violin and violoncello, executed with admirable taste and accuracy of intonation "De Beriot's Fifth Air Varied," receiving well merited applause. The concert was a decided success; and the handsome sum of £15. 2s. will be forwarded to the National Society when all expenses are paid.

**MARGATE.**—On Wednesday, the 21st ult., a Concert was given here by Signor Mario, Signor Sivori, Chevalier de Kontski, Mdlle. Liebhart, Mdlle. Enriquez, with Mr. Walter Maynard as conductor. With such talent a full house was naturally expected, and the Assembly Rooms were crowded. The perfect taste the great tenor displayed in every piece he sang called vividly to mind the palmy days of the Opera where he was such a great favourite; for, although the voice has lost some of its sweetness, yet the artist remains great as ever. Mdlle. Liebhart

pleased greatly in her various songs, and Mdlle. Enriquez gave general satisfaction. An extra duet was introduced in the second part of the programme—"The singing lesson"—by Mdlle. Liebhart and Mr. J. L. Hatton, which pleased the audience immensely. The Chevalier de Kontski astonished all present by his command over the pianoforte. He was much applauded and recalled several times. Sivori was—as he invariably is—perfection. Never had violinist purer intonation; he played with all the fire and *aplomb* as of old. An agreeable incident occurred in the early part of the concert—Mario being encored in "Spirito gentile"—the conductor came forward and announced that Signor Mario would sing "Good-bye sweetheart," accompanied by a son of the composer. A burst of applause followed. The ballad was beautifully sung; and Master G. F. Hatton acquitted himself admirably.

**NEWCASTLE-UPON-TYNE.**—The second private performance of Mr. Rea's choir was given on the 1st ult., in the New Town Hall with much success. The first part of the programme consisted of selections from Haydn's "Seasons," the solos being by Miss Penman, Messrs. Alnsworth, Vinycomb, and Rowley. The second part consisted of a miscellaneous selection comprising Gounod's part-song, "Trumpet blow, music flow," and dialogue chorus, "O handmaids of Irene," Sullivan's part-song, "Evening," and Mr. T. Albion Alderson's pianoforte solos, "The Streamlet" and "Galop" (played by the composer), both of which were encored. On the whole, the concert was a most agreeable one.

**OMAGH, IRELAND.**—A concert was given by the Omagh Choral Society in the Grand Jury Room on Thursday the 28th August. The overtures, "Fra Diavolo," and "Caliph of Bagdad," arranged for four performers on two pianos, violin, flute, and cornet, were very successful. The harp solos by Mr. Thompson were greatly admired; and the glees and part-songs were well rendered, and elicited much applause. Mr. J. E. Webster, organist of the parish church, was an able conductor. The concert was well attended and proved a decided success.—Mr. Webster gave a concert in the Grand Jury Room on the 30th August before a large and fashionable audience. The programme included some excellent part songs, which were well given. Mrs. Webster's singing of the "Forsaken" was greatly admired and rapturously encored. Two trios for piano, violin, and flute, by Mrs. Taylor, Mr. Webster, and Mr. Thorne were played with much expression and loudly applauded. The principal feature of the evening was the violin playing of Master Willie Webster, aged 5½ years, son and pupil of the conductor, whose fantasia on the Welsh air, "Jenny Jones" elicited unequalled marks of approval. The concert gave great satisfaction.

**READING.**—On the 22nd ult. the members of the Reading Choral Union and their friends assembled for a musical picnic in Bulmershe Park, kindly granted for the occasion by J. J. Wheble, Esq. In addition to a well-arranged programme of dance music, three Operettas by Mr. W. H. Birch—"The Merrie Men of Sherwood Forest," "Katherine, the Pride of Killarney," and "Eveleen, the Rose of the Vale"—were performed, the principal parts being sustained by Miss Fanny Danielson, Messrs. Marriot, Hunt, and Briggs. The most prominent pieces in these works were received with much favour; and the local papers give unqualified praise to the vocalists, who exerted themselves with the utmost success to give effect to Mr. Birch's music. Unfortunately the weather was unfavourable, and the two last-named Operettas were given under the tent.

**SHEFFIELD.**—On Thursday, the 1st ult., the foundation stone of a new Music Hall was laid in Barker Pool by his Grace the Duke of Norfolk, before an immense concourse of spectators. The town has long felt the want of a suitable building for the holding of concerts commensurate with the rapid extension and increased importance which it has attained since the erection of the present Music Hall, in Surrey-street, in the year 1822. The new building in the course of erection will be in the Italian style of architecture, and though not very elaborate in its exterior decorations, the design is sufficiently bold to make the building a very effective structure and a credit to Sheffield. The principal entrance will be in Barker Pool, and is a very commanding one. It opens into a hall 26 feet square, on either side of which are waiting-rooms and two wide staircases, one leading to the floor of the principal hall and the other to the lesser hall, as also to the balcony and the first gallery. There will also be two refreshment saloons adjoining the entrance hall. Another entrance to the building will be in Burgess Street, and a third entrance at the end of the hall farthest from Barker Pool. Two distinct staircases lead to the principal gallery, and there are other staircases for the use of the orchestra, performers and others, affording ample means for ingress and exit. Adjoining the Burgess Street entrance will be the lesser hall, 60 feet by 30, and leading from it there will be several waiting and retiring rooms. This hall will be available for rehearsals and small concerts. At the top of the staircase, in the main entrance, are two spacious corridors, one extending along the whole front of the building, and the other running down the western side. By means of these, and by four doors in various parts of the side, entrance is obtained to the floor of the large hall, 120 feet by 20 feet. The decorations of the interior will be very handsome, the sides being broken up by pilasters, and the ceiling, which will be of wood, will be covered and decorated with perforated panelling, and will be used for the purposes of ventilation. The height of the hall will be 50 feet in the centre and 43 feet at the sides. The balcony, approached by its own staircase, will be two seats only in depth, with a passage in the rear. Behind that, at the Barker Pool end, will be a small gallery, and above it the



principal gallery, extending the whole width of the building. Near to the orchestra will be two private boxes. The hall will be capable of holding 3,000 persons. On the arrival of the Duke of Norfolk and the rest of the principal visitors, the proceedings were opened by the members of the Sheffield Choral Union, under the direction of their Secretary, Mr. S. Barton, singing "Hail, smiling morn." The stone was then laid with the usual ceremonies; and after several speeches and the singing of the Hallelujah Chorus, the proceedings terminated with "God save the Queen."

**SOUTHEAST.**—Miss Frances Brook gave a miscellaneous concert on the 8th ult., which proved a decided success, the room being well filled. The programme was carefully chosen, and admirably rendered by Miss Brooke, Madame Weiss, Mr. F. Small, and Mr. Orlando Christian. Herr Klister was conductor.

**SYDNEY.**—The Sydney Choral Society lately gave a very excellent performance of Handel's Oratorio, "Judas Macabaeus," at the School of Arts. The solos were most efficiently rendered by Madame Coriner, Misses Lea and James, and Messrs. Waller and Smith. The Society, which is under the able conductorship of Herr Carl Schmitt, numbers about 150 voices.

**WOOLWICH.**—Miss S. F. Mascall gave a Concert on Tuesday evening, the 6th ult., at the Town Hall, before a large audience. The solo vocalists were the Misses Rice, Mr. G. Strangward, and Mr. S. Hammond, all of whom were highly effective. Madame Tascas and Miss Mascall received well-deserved applause in a duet for two pianofortes; and, assisted by the Misses Rice, were equally successful in Meyerbeer's "Marche Triomphale," arranged as a pianoforte quartet. Some part-songs, by A. Plumton, were introduced and conducted by the composer, one of which, "In our boat," deserves especial commendation. Mr. D. Davies conducted the choruses with much ability.

**ORGAN APPOINTMENTS.**—Mr. G. E. Lyle, Organist and Choirmaster of Christ Church, Pitsmore, Sheffield, to the Parish Church, Mold, North Wales.—Mr. W. J. Kempton, Organist and Choirmaster to Crediton Church, and Choirmaster to the Exeter Church Choral Union.—Mr. J. W. Oxley, Organist and Choirmaster to the Parish Church, Knarborough.—Mr. J. D. Smith, to St. Mary-the-Less, Lambeth.

**CHOIR APPOINTMENTS.**—Mr. George Sinkins (Tenor), to St. Michael, Chester Square, Pimlico.—Mr. J. W. Bennion (Tenor), from All Saints, Blackheath, to St. Swithin's, Cannon Street, City.

### DURING THE LAST MONTH, Published by NOVELLO, EWER & CO.

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## OPINIONS OF THE PRESS.

THE TIMES.

BIRMINGHAM, SEPT. 2.

There is barely time to add that Mr. Benedict's Oratorio *St. Peter* was performed to-day with a success that was never for an instant doubtful, and, what is still better, a success no less amply merited than it was brilliant. As it will be necessary to speak of the music of this Oratorio somewhat in detail, its importance as a work of art being unquestionable, it is advisable at once to give Mr. Benedict's own account of the manner in which he had found it expedient to accommodate the subject to his ends. Here, then, is his argument:—

"The subject of *St. Peter* might be treated in various ways for the purposes of Oratorio. Within no ordinary limits, however, could all the important events of the Apostle's life and all the significance of his character and position be illustrated. The aim of the present work is very simple. It affects neither to show, exclusively as such, Peter the Disciple nor Peter the Apostle; its object, moreover, is not to treat the chief personage concerned in any symbolical or representative capacity. What has been attempted is merely the illustration of a few of those occurrences in *St. Peter's* life which most invite musical treatment, and, at the same time, exhibit the Galilean fisherman as an object of the Divine regard which so pre-eminently distinguished him.

### "PART I.

"The Divine Call.—Galilean fishermen are preparing to rest from the labours of the Day, when John the Baptist appears, urging them to 'Repent, for the Kingdom of Heaven is at hand.' After the fore-runner comes the Master, who commands Peter to leave all and follow Him. Peter obeys, expressing his firm confidence in the goodness of the Lord, and departs amid the benedictions of his friends and neighbours.

"Trial of Faith.—The Saviour, having sent His disciples 'to the other side,' retires to a mountain apart to pray. While thus engaged the storm rises and the little ship is in distress. Jesus appears walking on the waters, to the terror of his disciples, whom he speedily re-assures, bidding them not to fear. Peter obtains permission to leave the ship and to go to Jesus, but his faith fails him, and 'beginning to sink,' he is sustained by the hand of the Lord. They reach the ship, and immediately the storm ceases. A chorus of praise and thanksgiving then brings the first part to an end.

### "PART II.

"Denial.—Peter declares his resolve to follow the Master at all hazards; but when Jesus is taken before the High Priest the disciple is found 'afar-off.' He enters the servants' hall of the High Priest's Palace, where a crowd of attendants are expressing their hatred of the 'Nazarene,' and Peter is three times charged with being a follower of Jesus. Three times he denies the accusation.

"Repentance.—The procession escorting Jesus to the Roman Governor passes through the hall where Peter is, and the Lord turns and looks upon his erring disciple. Touched to the heart, Peter repents 'with strong crying and tears,' the anguish of his soul being heightened by each successive scene of the great drama which then passes before him. He hears the lamentations of fellow-disciples and the mournful song of his Lord's mother; he watches the procession to Calvary, and listens to the taunts of the Jews as they mingle with the wailing of the 'daughters of Jerusalem.' Weeping for 'all these things' and for himself, the hope of the Christian comes to his aid, and he is assured that death will be swallowed up in victory.

"Deliverance.—Peter, lying in the dungeon where Herod had thrown him is visited by angels, who assure him of Divine help, and release him from captivity. He acknowledges the goodness of God, fully relying upon which he expresses confidence as to his ultimate entrance into the everlasting kingdom of his Lord and Saviour. Rejoicing his fellow-believers he is received with gladness, and a song of hope and joy forms the conclusion of the work."

Of the very striking performance of the new work, under its composer's own direction, and of its truly enthusiastic reception, we must defer speaking. How great was the curiosity to hear *St. Peter* may be gathered from the subjoined official statement of attendance and receipts:—

	Numbers.	Receipts.
President's and Vice-Presidents' seats (21s. each) 199 ..	..	£208 19 0
Secured seats (21s. each) ..	.. 1,104 ..	1,159 4 0
Unsecured seats (10s. 6d. each) ..	.. 695 ..	864 17 6
Donations and Collections ..	..	318 15 10
	1,998	£2,051 16 4

BIRMINGHAM, SEPT. 3.

Reserving critical remarks upon Mr. Benedict's *St. Peter*, which proved to be, in accordance with anticipation, the great event of the Festival, we may add a few words about the performance, the satisfactory character of which, all circumstances allowed for, can hardly be over-estimated. It did not require the enthusiastic applause, and simultaneous waving of hats and handkerchiefs, with which, at the conclusion of the new Oratorio, the members of the chorus greeted the composer—fortunate alike in the interpretation of his work and the manner in which it was appreciated—to persuade everybody that a genuine pleasure in their task had been felt by the multitude of singers. This was convincingly demonstrated in the spirit and general accuracy of their execution almost throughout—the result, unquestionably, of much arduous preliminary study under Mr. Stockley, Conductor of the Festival Choral Society, and Mr. A. Sutton, Conductor of the Amateur Harmonic Society, in this very musically-given town. For a first performance better choral singing has rarely been listened to. Equally happy was Mr. Benedict in his orchestra, which took as much pains with *St. Peter* as though it had been the work of their own respected conductor, Sir Michael Costa, Generalissimo of the forces, vocal and instrumental; as though, in fact, Sir Michael himself, instead of the composer of *St. Peter*, had been conducting. Last, not least, the solo singers were quite as anxious to do justice to Mr. Benedict, and succeeded fully as well. To Madlle. Tietjens three important solos were assigned, one of which, perhaps the most beautiful of all, "I mourn as a dove," she gave with exquisite feeling, and repeated, in obedience to the President's despotic signal. In a charming air for *contralto*, "O thou afflicted," one section of a phrase of which recalls the *notturno* of Mendelssohn's *Midsummer Night's Dream*, Madame Patey was eminently successful. Mr. Santley, to whom was allotted the whole of the music of *St. Peter*, sung it from first to last like the genuine musician whom we all know, making a deep and strong impression in an air, "O that my head were waters" (Peter's contrite acknowledgment of sin), his delivery of which was as pathetic as the air itself. Mr. Sims Reeves gave the music allotted to John the Baptist in Part I., and the two airs in Part II. in his most chaste and finished manner. Anything more purely devotional than his reading of the touchingly beautiful song, "The Lord is very pitiful," in which is foreshadowed a sort of pardon for the repentant Peter, could scarcely be imagined. What fell to the share of Mr. Cummings was accomplished by that excellent artist and thorough musician in such a way as to cause regret that his share in the Oratorio had been so circumscribed. The little, too, assigned to Mrs. Sutton was carefully done. In short, Mr. Benedict had as good reason to be satisfied with his executants as with his audience. How the Oratorio was received has been already stated; and it only remains to add that two other *encores* were enforced by the President—a quartett, "O come let us sing unto the Lord" (Madlle. Tietjens, Madame. Patey, Messrs. Cummings and Santley), for the most part unaccompanied, and a chorus, "The Lord be a lamp unto thy feet" (Part I.), one of the finest pieces in the entire work. In *St. Peter*—to avoid for the present further detail—it may be said with confidence that Mr. Benedict has gifted Birmingham with a new masterpiece of sacred music, one that deserves and is likely to be heard again and again.



It is long, very long, since such an Oratorio has been written.

## THE DAILY TELEGRAPH.

BIRMINGHAM, FRIDAY.

This morning the last and greatest novelty of the Festival, Mr. Benedict's *St. Peter*, was produced with a success which the applause of 2,000 admiring auditors ratified. I shall not now anticipate the remarks which will have to be made upon this important work at a better opportunity. Enough for the present that Mr. Benedict has achieved a great thing; in other words he has written the finest Oratorio since *Elijah*, and enriched the art with a composition that deserves to endure.

BIRMINGHAM, SATURDAY.

From this notice I shall exclude all criticisms upon the work by which the Birmingham Festival of 1870 will be chiefly remembered. Such an Oratorio as Mr. Benedict's *St. Peter* comes to us only at intervals of many decades, and, when it comes, should receive distinguished honour. I cannot, therefore, mix it up with the multifarious details of an article like the present, but must give it, what it richly deserves, a place apart. To this end, let the performance be dismissed at once. The principals, Madlle. Tietjens, Madame Patey, Mr. Sims Reeves, Mr. Cummings, and Mr. Santley, were successful above the common, being largely helped by the fact that Mr. Benedict, keeping their several resources well in view, had written songs exactly adapted to the singers. Thus, in the bravura solo (with chorus), "The Lord hath his way in the whirlwind," and the animated address of the Angel to Peter in prison, "Gird up thy loins," Madlle. Tietjens could show off her grand voice not less than, in the pathetic air of the Lord's mother, "I mourn as a dove," she could display her expressive power. Advantage was taken of all three, and the *enore* of the last must be regarded as equally a tribute to the music and its executant. The contralto music, largely consisting of recitatives, was carefully given by Madame Patey, whose one air, "O thou afflicted," had the advantage of a rendering worthy its beauty, and therefore remarkably successful. Mr. Reeves sang in his most expressive style, satisfying the demands of music which only a great artist can properly interpret. Each of the three tenor airs exacts sentiment of a high order. "O house of Jacob!" expresses the earnest pleading of John the Baptist with his countrymen: "The Lord is very pitiful" foreshadows the acceptance of Peter's fears; and in "Daughters of Jerusalem" is repeated the Saviour's solemn prophecy of coming woe. Mr. Cummings rendered excellent service in the second tenor part; his recitative, "Now Herod, the King," being especially well declaimed. To Mr. Santley, the representative of Peter, fell the heaviest work, as a matter of course; and right well he acquitted himself of it. Not fewer than five airs, besides a large number of interspersed solos, belong to his part, some making large demands upon the singer's physical powers; but Mr. Santley sang with unflagging spirit, and with a success which was great even when least remarkable. Not to discuss each effort, his delivery of "O that my head were waters!" may be instanced as showing in the highest degree those artistic qualities to which Mr. Santley owes his position. The veteran composer, it need hardly be said, conducted the performance, and was received with hearty applause, while, at the close, audience and executants joined in giving him an ovation in reality as well as in name. Mr. Benedict has been the hero of such a scene many times; but never did he occupy a higher place than on Friday morning, because never has he produced a work so great.

## THE DAILY NEWS.

Mr. Benedict's work is prefaced by an overture, illustrative of "Evening by the Sea of Galilee"—a beautiful piece of orchestral writing, commencing with a calm *sostenuto* for the upper stringed instruments, with an undercurrent of a figurative passage for violoncellos, highly suggestive of the rippling motion of the waters. To this succeed some charming melodious strains with *tremolando*

accompaniment, followed by a resumption of the commencing movement, and subsiding into a peaceful close. The Oratorio consists of two parts: the first, "The Divine call" and "Trial of faith"; the second, "Denial," "Repentance," and "Deliverance."

The opening chorus (in E flat), "They that go down to the sea," is introduced by a few bars of murmuring and undulating accompaniment for violins, in a flowing current of semiquavers which pervades the whole, with some interruptions, contrasting well with the sustained cantabile of the choral writing, the different divisions of the choir entering successively in fugal imitation. Some unison passages for the chorus, with intermittent accompaniment and a change of the orchestral figure, are followed by an enharmonic transition to the key of E. four sharps, a charming episode at the words "We will lie down in peace," modulating into a resumption of the first movement. Some passages of recitative interspersed with bold choral phrases (somewhat after the manner of Bach's *Passions Musik*) are followed by a tenor air, "O house of Jacob," of graceful, if not original, character. This, with the other tenor solos of the Oratorio, was finely sung by Mr. Sims Reeves. The fifth number in the score is an animated chorus, "The Lord will not turn," in which the measured march of the choral writing is brightly contrasted by the florid movement of the violin passages in the accompaniments. A short contralto recitative, "And Jesus walking," leads to a baritone solo, "How great, O Lord," written in flowing cantabile style, and well suited to Mr. Santley, by whom it was excellently sung. No. 8 is a melodious hymn-like chorus, "The Lord be a lamp," the sustained vocal harmony of which is well relieved by the reiterated chords of the orchestral accompaniment. Following up the list of choruses—by far the most successful portions of the work—may be specified "The deep uttereth his voice"—succeeding the contralto solo, "But the ship"—with its highly dramatic symphony illustrating the rising of the storm, contrasting so well with the calm of the previous orchestral prayer. In the chorus just referred to, as in other instances in the Oratorio, Mr. Benedict displays his thorough acquaintance with the classics of contrapuntal art.

As before stated, the solos generally are among the least successful portions of the work, exception being made in favour of the soprano airs, "I mourn as a dove," and "Gird up thy loins"—the former a graceful piece of vocal writing, with delicately varied orchestral accompaniment, the latter somewhat in the style of an operatic bravura. Splendidly sung by Madlle. Tietjens, they both produced a marked impression, and the first was repeated, as was the chorus, "The Lord be a lamp;" and the unaccompanied quartett, "O come let us sing," mentioned in Saturday's brief notice. There are several contralto solos, chiefly recitatives, the air, "O thou afflicted," being one of the most expressive single pieces in the work. The tenor airs, besides that already mentioned, are "The Lord is very pitiful" and "Daughters of Jerusalem," both sung by Mr. Reeves with fine feeling and expression. Notwithstanding Mr. Santley's fine singing the four airs allotted to him produced but small effect as compared with that of the many excellent choruses, in which indeed the composer's best strength is shown. Of the airs, "How great, O Lord," "Now know I," "Though all men," "O that my head," and "The Lord hath sent his angel," the last-named but one is perhaps the most striking of all Peter's solos.

Possibly *St. Peter* may undergo some revision by the composer after the experience of a first hearing (even Mendelssohn thought this necessary with his *Elijah*); at all events it will doubtless soon have to be spoken of again in reference to its London performance. Meantime it remains to recognise in *St. Peter* the thoughtful, earnest work of a conscientious and highly-skilled musician, the production of which at Birmingham was crowned with greater success than has attended any of its composer's previous efforts—one of the most crowded audiences of the Festival week having received with general

acclamation this welcome addition to the stock of English Oratorios. The work is published by Messrs. Novello, Ewer and Co.

#### THE STANDARD.

This morning (Friday) Mr. Benedict's new Oratorio *St. Peter* was performed with all the success which was anticipated. *St. Peter* will be, after to-day, acknowledged as Mr. Benedict's *chef d'œuvre*—as a work which nobly crowns all his previous labours, and places him on one of the very highest pedestals of musical renown.

\* The Oratorio of *St. Peter*, as presented by Mr. Benedict, is divided into five heads. These are—"The Divine Call," "The Trial of Faith," "The Denial," "Repentance," and "Deliverance." The narration is made principally in recitatives, whilst the solos and the choruses are texts of Scripture appropriate to the incidents described. Altogether there are no less than fifty movements. Some of these are short recitatives, but there are numerous choruses and airs, a prelude descriptive of "Evening by the Sea of Galilee," a procession march, and an unaccompanied quartett. The prelude descriptive of "Evening by the Sea of Galilee" is a kind of pastoral movement in three-four time. The first chorus, supposed to be sung by fishermen, "They that go down to the sea in ships," is very charming, the flowing accompaniment by the stringed instruments suggesting the movement of a calm sea rather than the horrors of the deep. An episode to the words, "We will lie down in peace," written in the imitative style, is very effective. A tenor solo, "Repent ye," is answered by the chorus, "What thing is this, who art Thou?" and "What doctrine is this?" alluding to John the Baptist's preaching. These numbers are given out in vigorous fugal passages, and are very effective. A tenor air is then introduced, "O, house of Jacob, come ye." Thanks to Mr. Sims Reeves's singing, it was fully appreciated. The chief incident in this part of the work—viz., "Jesus walking by the Sea of Galilee," is narrated by a contralto voice (Madame Patey) in recitative. An air follows for the baritone (Mr. Santley), "How great, O Lord." The Scriptural blessing, "The Lord be a lamp unto thy feet," forms a chorus, in nine-eight time, of a very beautiful description. Without closing, this chorus leads to a solo, "The Lord hath his way in the whirlwind," brilliantly sung by Madlle. Tietjens. The chorus afterwards join in, exclaiming "He maketh a way in the sea." Again the contralto (Madme. Patey) narrates "And in the fourth watch," &c., the chorus singing "Tis a spirit," "Make haste, O God, to our help." After the complete narration of the chief incident in this the second division—viz., "The trial of Peter's faith," a baritone air is introduced, "Now know I that the Lord." The exclamation of the apostles after witnessing the miracle of Christ walking on the water, "Of a truth thou art the Son of God," is sung as a chorus. An unaccompanied quartett is here introduced, "O come let us sing." It was rendered by Madlle. Tietjens, Madame Patey, Mr. Cummings, and Mr. Santley, and formed the second piece honoured by an encore. The contralto voice then continues the narrative, "And Jesus went into a mountain apart to pray." An instrumental movement is then introduced, entitled "Prayer." Perhaps this title is only meant to be applied to the first few bars, as afterwards the music is evidently intended to be descriptive of the approaching storm which overtook the disciples in the boat. The chorus, "The deep uttereth his voice," is preluded by some wonderful descriptive music. All the phases of a sea storm are depicted. The flashing of the lightning and the rolling of the thunder are vividly and vigorously described. The chorus itself is one of the best bits of musicianlike writing penned in modern times.

The first part of the Oratorio is brought to a close with a magnificent chorus, "Praise ye the Lord." The episode "Fire and hail" is most masterly treated in the fugato style, and every source of instrumentation is added, producing a finale of overpowering interest and effect.

The second part of the Oratorio must be more briefly spoken of, not that it is less interesting than the first, but

because time will not allow of any lengthened remarks. It comprises the Denial, Repentance, and Deliverance. In the first of these divisions, preceding the "Denial," a baritone air is introduced, "Though all men shall be offended," sung by Mr. Santley; and after the "Denial," a tenor solo, "The Lord is very pitiful," Mr. Sims Reeves's singing of this was his best effort in the Oratorio, and fully brought out the merits of the beautiful air. The first song in the division "Repentance," is "I mourn as a dove," a plaintive melody in the key of A, with a beautiful accompaniment of stringed instruments. It is the grand air of the Oratorio, as well as one of the most delightful soprano solos Mr. Benedict has written. It was sung to perfection by Madlle. Tietjens, who could not resist the encore demanded. In the final division, which treats of Peter's deliverance, "The Chorus of Angels," with harp accompaniment, forms a delightful number. It closes with the grand psalm, "Sing unto the Lord," in which the orchestra is made use of with wonderful command, and in which Mr. Benedict further exhibits all the resources of his art in fugal passages, bringing the entire work to a conclusion in a manner which proclaims him a master spirit of the age.

#### THE MORNING POST.

Mr. Benedict has written many operas, cantatas, and smaller pieces, which have won for him much honest success, and his Oratorio *St. Peter* is remarkable for being unlike in style and character to any of his previous works.

The introduction or overture is a graceful and calming movement in triple time, exceedingly well instrumented, and clever and original in treatment. The first chorus, "They that go down to the sea," has a flowing accompaniment, the vocal subject being given out by the basses, and taken up in imitation by the other voices in succession; a change of subject on the words "We will lie down in peace," brings with it a change of key and accompanying figure; and a series of restless but effective modulations reintroduces the original subject and accompaniment, slightly interrupted towards the conclusion of the chorus. The first song, supposed to be sung by St. Peter, "How great, O Lord," is for a baritone voice; it has an elegant melody, and musician-like harmonies. "The Lord be a lamp" are the words of a chorus which follows, having a subject of a lively character in 9-8 time, bearing a strong likeness to the first chorus. It is written in places for five and six voices. A beautiful instrumental phrase, called the Prayer, has a suggestion of the following solo and chorus descriptive of a storm, the chorus parts in which are treated in fugal form, the instrumental effects being clever and striking, though not particularly novel; the frequent modulations are telling and judiciously introduced, and a passage in thirds leads brilliantly up to the bold soprano solo, No. 12, "The Lord hath his way in the whirlwind," but the few bars of chorus which interrupt and occasionally accompany the solo are less in the chorale style than in the modern part-song manner. The chorus, No. 22, "Praise the Lord," which concludes the second part, is a very bold and effective piece of writing, with a capital but well-used subject partly treated in fugal counterpoint, and very brilliantly instrumented, its unusual and unnecessary length being its only fault. Peter's solo, "Though all men," is wanting in dramatic power, but the contralto solo, "O Thou afflicted," is a lovely setting of some most touching words. Of the life of St. Peter, after his repentance, we have a series of chromatic passages descriptive of his deliverance from prison, with a song for a soprano voice of an unusual compass, and the usual arpeggio passages accompanying a chorus of angels for female voices. After the chorus is a song or series of songs for St. Peter, expressive of joy at his deliverance; and a chorus with a fine fugal subject, most scholarly written.

#### THE ECHO.

The great novelty of the Birmingham Meeting was, as a matter of course, that which all the musical world has

been so long expecting—Mr. Benedict's Oratorio. The reputation enjoyed by the well-known *maestro* caused the greatest interest to be felt in this his most important effort in the highest branch of musical composition. *St. Peter* has realised all expectation, and will perpetuate the Festival of 1870 in the history of music, even as the production of *Elijah* does the meeting of 1846.

#### THE ILLUSTRATED LONDON NEWS.

The last morning performance, on Friday week, brought forward the most important novelty of the festival—Mr. Benedict's Oratorio, *St. Peter*. We may at once say that the composer has throughout been more successful in the choruses than in the solo pieces, among the latter of which the most effective were the soprano airs, "I mourn as a dove" and "Gird up thy loins," both, however, somewhat florid and secular for their situation. Finely sung by Madlle. Tietjens, they evidently pleased greatly, and the first was encored. The contralto solos, chiefly recitatives, were very impressively delivered by Madame Patey, whose air, "O thou afflicted," simple as it is, is one of the most expressive solo pieces in the Oratorio. Of the tenor airs, "O house of Jacob," "The Lord is very pitiful," and "Daughters of Jerusalem," perhaps the most fervent in expression is the second, which was sung (as were the others) with intense feeling by Mr. Sims Reeves. The solo music for Peter was the least effective in the whole Oratorio; well written as it is for Mr. Santley's voice and admirably as it was sung by him. Of the five principal solos for Peter, the best is, perhaps, "O that my head," in which the feeling of repentance is powerfully expressed. The choruses are mostly distinguished by masterly power in the command of choral harmony, the resources of counterpoint, and the contrasts of elaborate orchestral effect. The reception of the Oratorio was triumphant, the composer (who conducted) having been greeted with enthusiastic demonstrations at the close of the performance.

#### THE SUNDAY TIMES.

The performance this morning of Mr. Benedict's *St. Peter*, composed expressly for this Festival, will live long in the annals of the Birmingham Festival. Its advent excited curiosity, and great hopes were entertained by the antecedents of the composer, who has lived so long and laboured so successfully amongst us in the cause of art. Few, however, could have conjectured such a production as this Oratorio has proved to be. The composer has been fortunate in the selection of his libretto; upon which he has built a musical fabric that will long stand against the crumbling hand of time. It opens with a skilful introduction, describing the Galilean fishermen at their occupation, which has placid phrases artistically developed. A chorus follows, "They that go down to the sea in ships," of great solidity and variety, both fugal and descriptive. The call to repentance by John the Baptist, happily introduced, attests the dramatic quality of the recitatives so abundantly used, and are generally replete with religious fervour. The action of the piece properly commences with the appearance of St. Peter, speedily following with an orchestral interlude, "Evening prayer and rising storm," than which there are few things of that class more powerfully descriptive. The interest never flags, but increases in intensity throughout the whole of the scene of "Christ walking upon the waters," and concludes the first part with irresistible enthusiasm. Time will not allow us to follow in detail each chain of movements illustrating the Denial, Repentance, and the Deliverance, that constitute the second part. Enough to say, that it commanded the rapt attention, excited the admiration, and roused the enthusiasm of the immense audience. It left on our minds the positive conviction that *St. Peter* was the grandest Oratorio written since *Elijah*. Madlle. Tietjens sang with great energy, particularly in the air "Gird up thy loins," and obtained a redemand for the exquisite song, "I mourn as a dove." Madame Patey's charming voice was heard to advantage in the airs and recitatives. Mr. Sims Reeves

sang with pathos, and was assisted by Mr. Cummings, who always is ready and gallant in assisting when needed. Mr. Santley, in the music allotted to St. Peter, delivered all his airs with vigour and appropriate expression, particularly "O that my head were waters." The chorus occasionally were unsteady, but portions of their work were given with marvellous power.

#### THE MANCHESTER GUARDIAN.

The hall was well filled this morning on the occasion of the first performance of Benedict's new Oratorio, *St. Peter*, which may be pronounced a most decided success. The space at my disposal does not permit me to enlarge upon the merits of this noble addition to the limited stock of English oratorios.

The work may be pronounced a decided success; some of the writing, especially the fine fugal choruses, reminding the listener of the noble specimens of this form in the *St. Paul*.

#### THE MANCHESTER EXAMINER AND TIMES.

Mr. Benedict has been so successful in every kind of composition he has undertaken, that there could—there was, indeed, little doubt that the new Oratorio, his latest attempt, would succeed. It is always difficult to anticipate the verdict of posterity, especially in the case of a new work produced under such favourable circumstances as those of this morning. Confident predictions have often been falsified; but, whatever be the future fame of this work, we venture to say that, notwithstanding the many claims Mr. Benedict has to be remembered, his name will be chiefly remembered as the composer of *St. Peter*.

The words of the new Oratorio are selected entirely from the Scriptures. The music is all clever, some of it attaining a dignity and breadth worthy of the highest composers. In the great chorus, "The Lord will not turn away," is a very spirited fugal passage, which proved most effective in performance. An encore was given to the concluding chorus of the first section, "The Lord be a lamp unto thy feet," in which the orchestration very picturesquely suggests the wanderings of "the people that walked in darkness." Without being able to give a detailed review of the choral portions of this very interesting work, I may say that, with the exception of the double chorus, which concludes the Oratorio, in none is there greater evidence of constructive power and real feeling than in "The deep uttereth His voice," and the not less grand "They are all revolvers." The "Praise ye the Lord" at the end of the first part is also very picturesque, and free in treatment, without any violation of the taste or judgment.

#### THE LIVERPOOL MERCURY.

To-day the production of a new Oratorio from the pen of Mr. Benedict was sufficient to maintain the high pitch of interest which has been reached, and to attract an audience in all respects more critically disposed than during any of the previous days. A work of so ambitious a character has not hitherto been attempted by Mr. Benedict; and if the general opinion expressed after this morning's performance be any guide to the ultimate verdict of the public, *St. Peter* bids fair to occupy a place in the most advanced rank of sacred music. The grandeur of the choruses, and the vast strength of executive power brought to bear in their delivery, moved the listeners to enthusiasm so marked that at the close of the magnificent ending of the first part—the chorus, "Praise ye the Lord"—Mr. Benedict was greeted with prolonged cheering, and cries of "Bravo" from both audience and performers. The leading parts were taken with even more than usual care and effectiveness by Madlle. Tietjens, Madame Patey, Mr. Sims Reeves, Mr. Santley, and Mr. W. H. Cummings. Again, at the conclusion of the Oratorio, which occupied exactly three hours, Mr. Benedict was greeted with cheering, which only subsided after he had returned from the ante-room in response to the prolonged demands for his re-appearance. The sensation created by this latest gift to classical music will not soon allow the occasion of its first production to be forgotten.

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